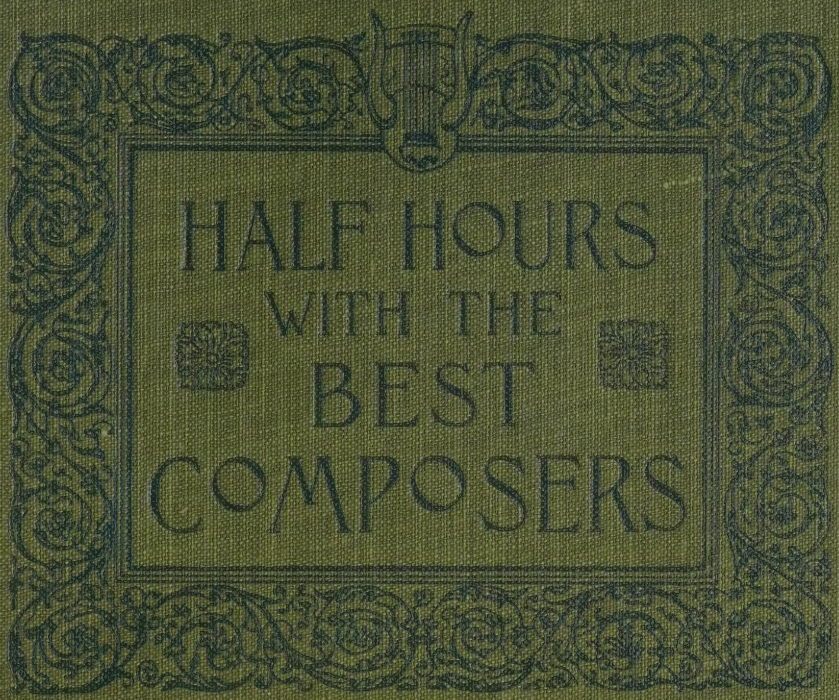
786
K66

MUSIC - UNIVERSITY OF TORONTO
3 1761 10862439 6



Presented to the
LIBRARY *of the*
UNIVERSITY OF TORONTO
by

Ontario
Legislative
Library

Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

https://archive.org/details/31761108624396

44866
50105
35

Half Hours With the Best Composers

EDITED BY

KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED

VOL. VIII

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910

LEGISLATIVE LIBRARY
DISCARDED

M
20
H25
1910
v.8

Copyright, 1894, by
J. B. Millet Company

Copyright, 1910
Musician's League of America

TABLE OF CONTENTS

VOLUME VIII

		Page
Bachmann, G.	Gigue Bretonne	1182
Bendel, F.	Sweet Remembrance	1177
Büchner, E.	Cheerfulness, Op. 12, No. 1	1136
Chaminade, C.	Dragon Flies, Op. 24	1166
Chopin, F.	Prelude, Op. 28, No. 10	1144
Damm, Fr.	Mignon—Song without Words, Op. 22, No. 1	1246
	Russian Romance, Op. 56, No. 2	1164
Durand, Auguste	Chacone, Op. 62	1158
Godard, B.	Bergers et Bergères, Op. 55, No. 6	1241
	Chopin, Op. 66, No. 2	1131
Grieg, E.	Album Leaf, Op. 28, No. 2	1156
	Norwegian, Op. 12, No. 6	1138
	Song of the Night Watch, Op. 12, No. 3	1236
Haydn, J.	Second Movement from the *Military Symphony*	1230
Heller, S.	In the Forest, Op. 86, No. 5	1213
	Waltz, Op. 37	1172
Jensen, Ad.	A Merry Meeting, Op. 33, No. 5	1124
	Minuet, Op. 33, No. 11	1194
	A Remembrance, Op. 8, No. 12	1238
	Romance, Op. 33, No. 6	1126
Karganoff, G.	Arabesque, Op. 6, No. 5	1128
	Arabesque, Op. 6, No. 7	1227
	Arabesque, Op. 6, No. 10	1190
Lange, Gustav	À la Cosaque, Morceau Caractéristique, Op. 365	1114
Parker, Horatio W.	Portrait and Biographical Sketch	1095
	Capricietto	1097
	Dialogue	1102
Rogers, Clara Kathleen	Portrait and Biographical Sketch	1199
	Romanza, Op. 31	1201
	Scherzo, Op. 32	1209
Schubert, F.	From the Eighth (unfinished) Symphony	1112
	Minuet from the Sonata in G, Op. 78, No. 3	1219
	Scherzo from the String Quartet in D minor	1152
Schumann, R.	In Memoriam, Op. 68, No. 24	1218
	Paradise and the Peri, Op. 50	
	Joy, Joy Forever! My Task is Done	1120
	Song on New Year's Eve, Op. 68, No. 36	1196
Volkmann, R.	In Spring—March, Op. 22, No. 2	1107
Van der Stucken, Frank	Portrait and Biographical Sketch	1147
	Longing	1140
Weber, C. M. von	Chorus and Ballet from *Oberon*	1140

Horatio W. Parker

HORATIO WILLIAM PARKER

HORATIO WILLIAM PARKER was born at Auburndale, near Boston, September 15, 1863. He inherits his creative ability and artistic temperament from his father, Charles Edward Parker, who was a prominent architect in Boston for nearly half a century. From his mother he received his earliest musical tuition, and to her appreciative and careful guidance much of the success of his later life is due.

When fourteen years of age he first applied himself seriously to the study of music. He began to study theory with Stephen A. Emery, piano with John Orth, and composition with G. W. Chadwick. Five years later, in 1882, he went to Munich to finish his technical education, and remained there until 1885, studying organ and composition under Rheinberger and conducting under Ludwig Abel. While in Munich the following list of his compositions was performed: *Concert Overture* in E-flat (1884); *Psalm xxiii.* for female chorus, organ and harp (1884); *Romance* for chorus, and orchestra (1884); *Symphony* in C (1885); *Regulus, Heroic Overture* (1885); and *King Trojan*, ballad for chorus and orchestra (1885). The latter has in recent years been performed in various cities in America.

In 1885 Mr. Parker returned to America and became professor of music at the Cathedral Schools of St. Paul and St. Mary, Garden City, L. I. A year after, he was appointed organist and choir-master of St. Andrew's Church, Harlem, which position he resigned in 1888 for a similar one in the Church of the Holy Trinity in New York. For a number of years he was a teacher in the National Conservatory.

In May, 1893, he moved to Boston and became organist of Trinity Church, at the same time teaching and giving much thought to new compositions. In the fall of 1894 he became Battell professor of music at Yale, at the same time keeping up his connection with the profession in Boston, but in 1901 he resigned his position at Trinity Church as he found the journey from New Haven too irksome.

His last, and by far his most important composition, is a Cantata in eleven numbers, *Hora Novissima*, which was first performed in New York by the Church Choral Society, for which it was written, May 3, 1893, and was at once given high rank. It was also given during the year by the Handel and Haydn Society of Boston, the Hampden County Musical Association of Springfield, in Chicago and in Cincinnati. The selection of the text for *Hora Novissima* was probably due to its having been his father's favorite among old Latin hymns. The work is dedicated to his father's memory and was begun the year he died. The Motet, *Adstant Angelorum Chori*, won the McCagg prize, and the cantata, *A Star Song*, took the Paderewski prize in 1901. He wrote *Union and Liberty*, a song with orchestra for the inauguration of President Roosevelt in 1905.

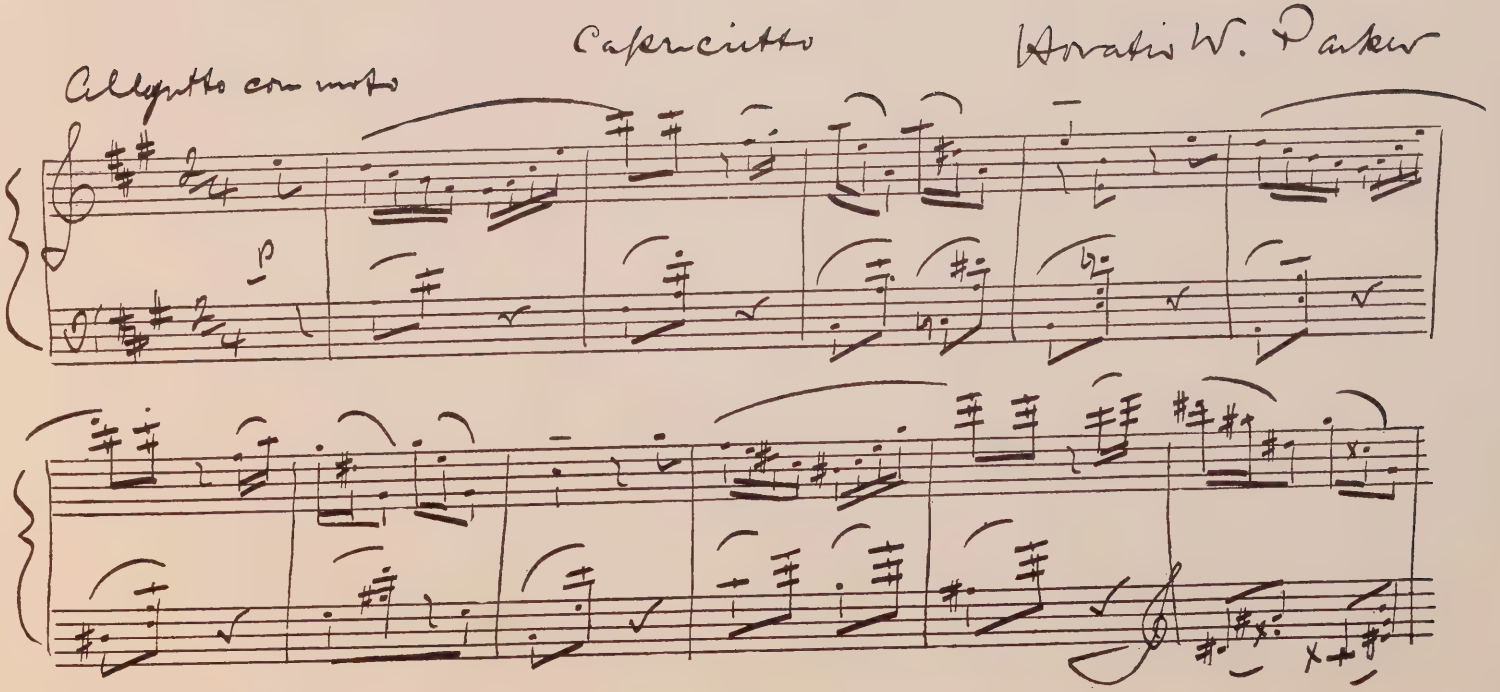
Among his principal compositions, in addition to those mentioned above, are the following:—

The Holy Child — a cantata for Christmas-tide; *Magnificat* in E-flat; *Nunc Dimittis* in E-flat; *Bow Down Thine Ear; The Lord is My Light; Te Deum* in A; *Harold Harfager; Dream King and His Love; Come, See the Place Where Jesus Lay* (Easter).

Three Songs: No. 1, *Violet;* Nos. 2 and 3, *Two Love Songs.*

Three Songs: No. 1, *I Know a Little Rose;* No. 2, *My Lady-Love;* No. 3, *On the Lake.*

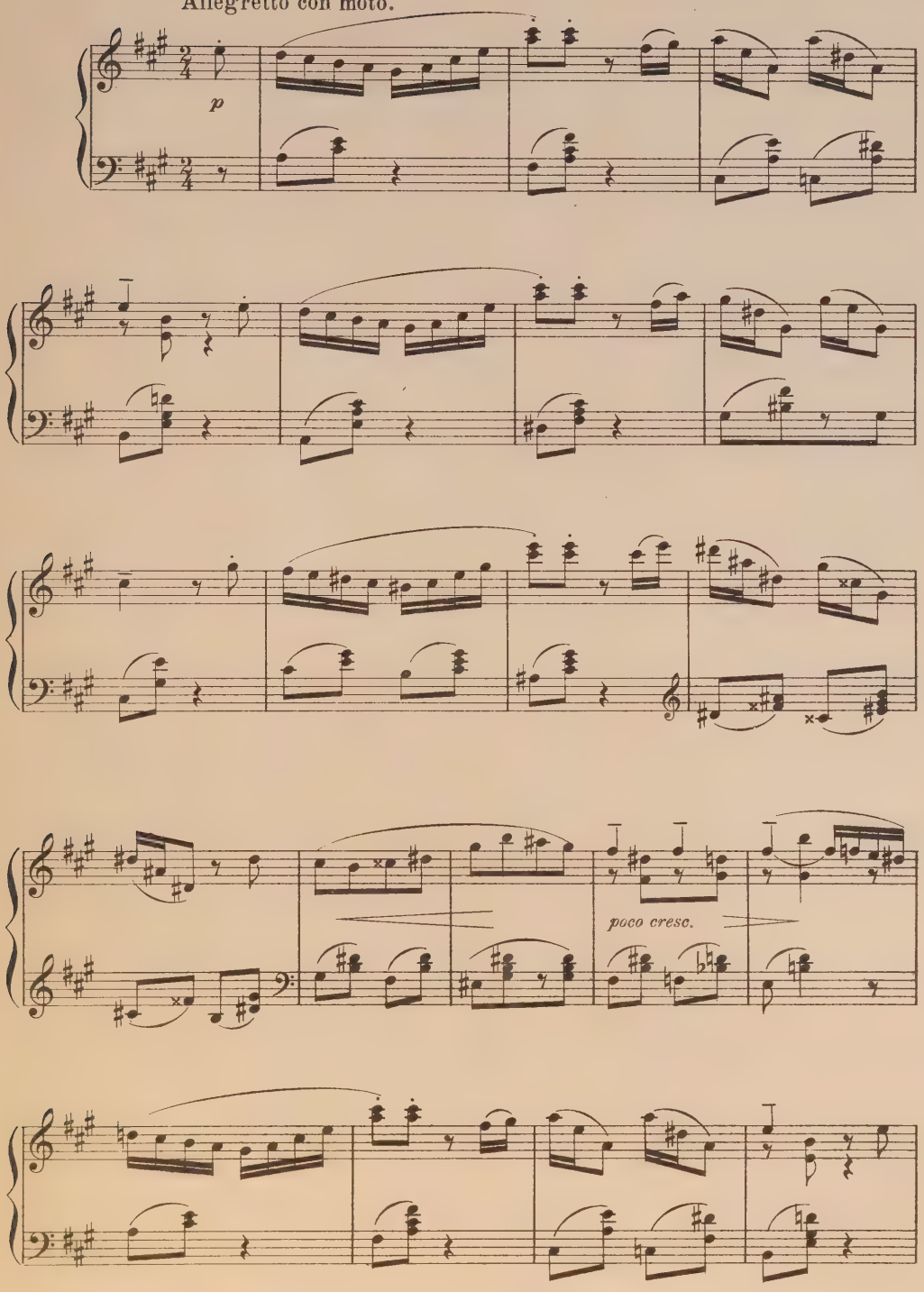
Six Songs: No. 1, *Calvary Song;* No. 2, *Egyptian Serenade;* No. 3, *The Light is Fading Down the Sky;* No. 4, *O, Ask Me Not;* No. 5, *Pack, Clouds, Away!;* No. 6, *Spring Song.*


Capriccietto
Horatio W. Parker
Allegretto con moto
p

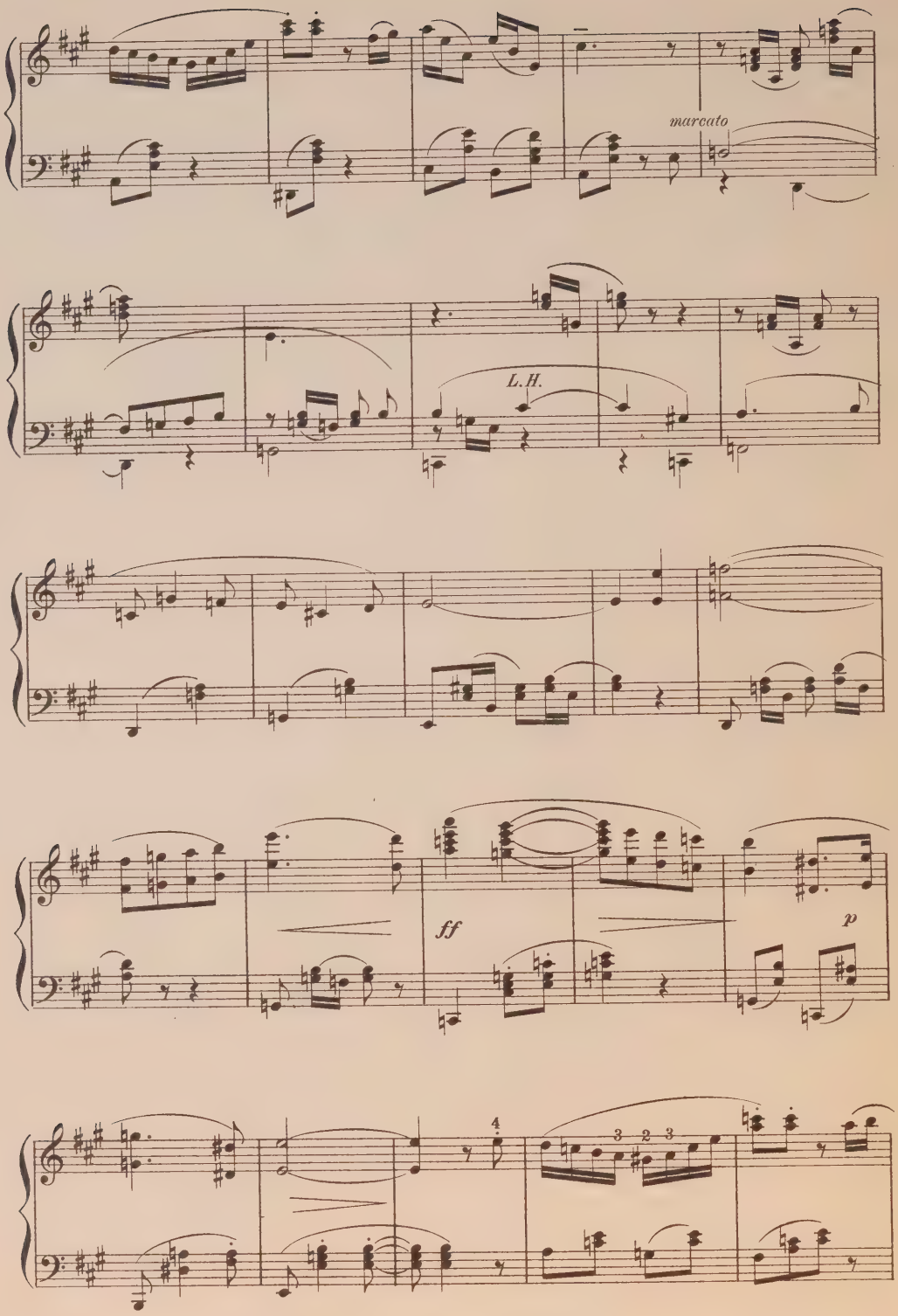
Capricietto.

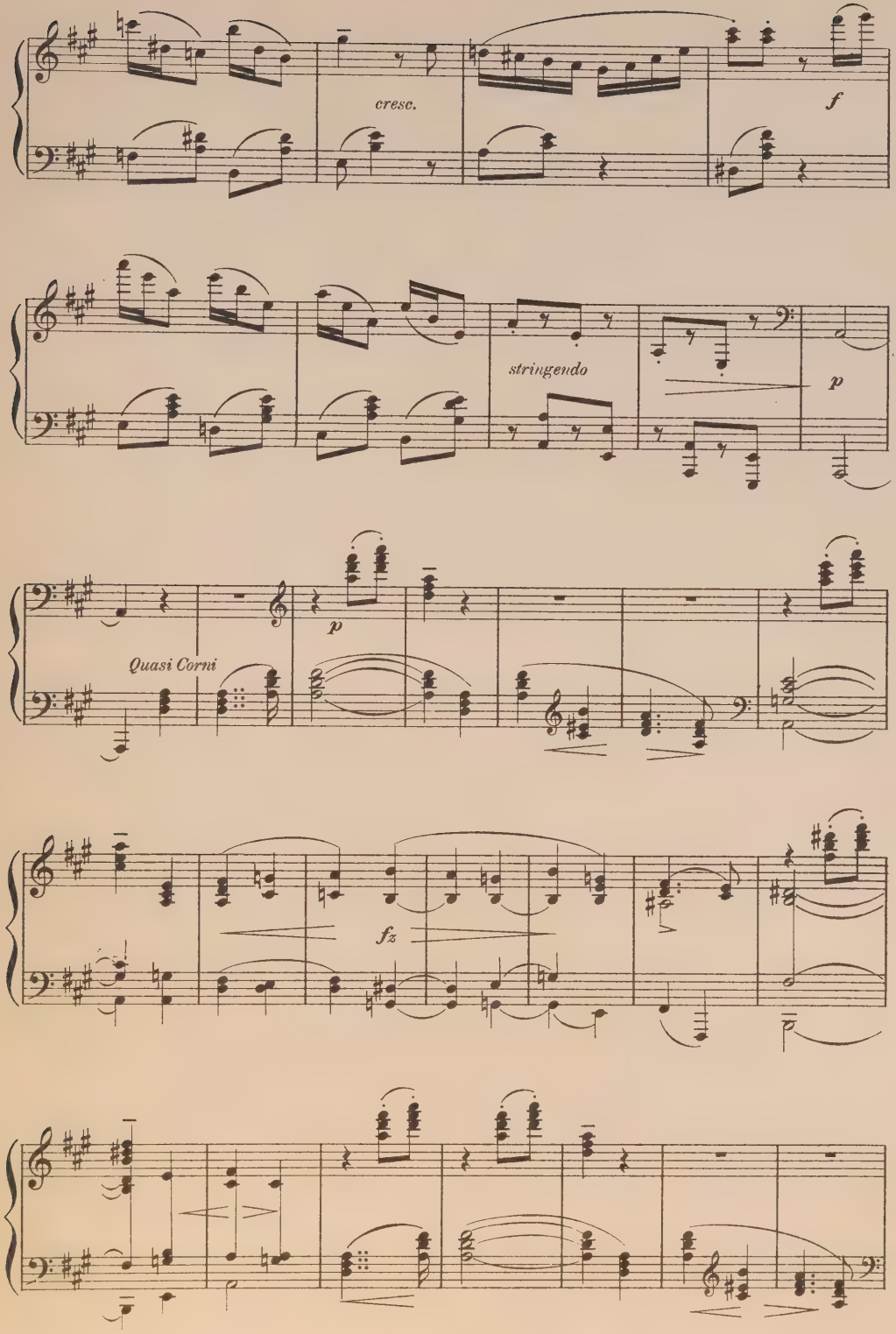
HORATIO W. PARKER.

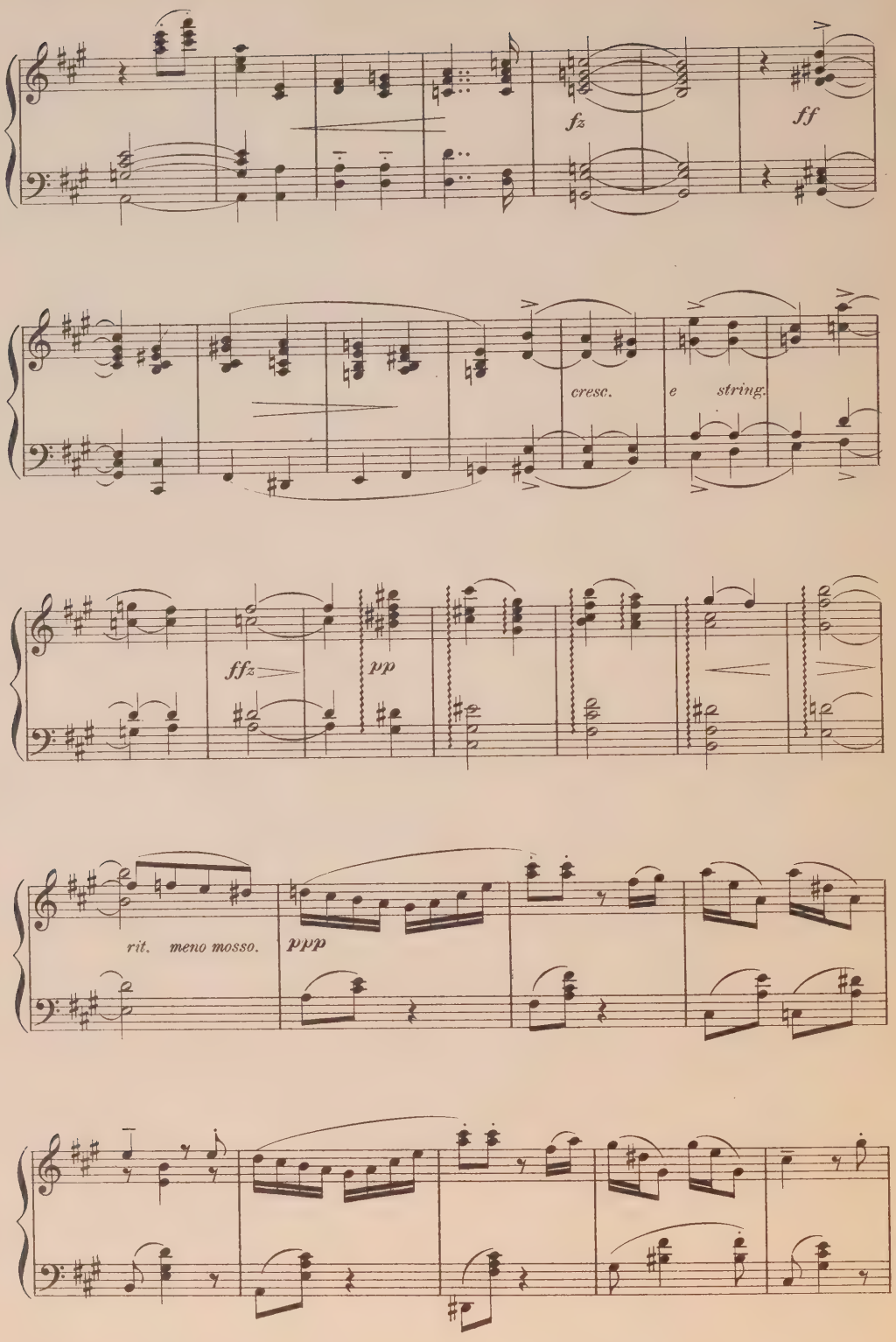
Allegretto con moto.

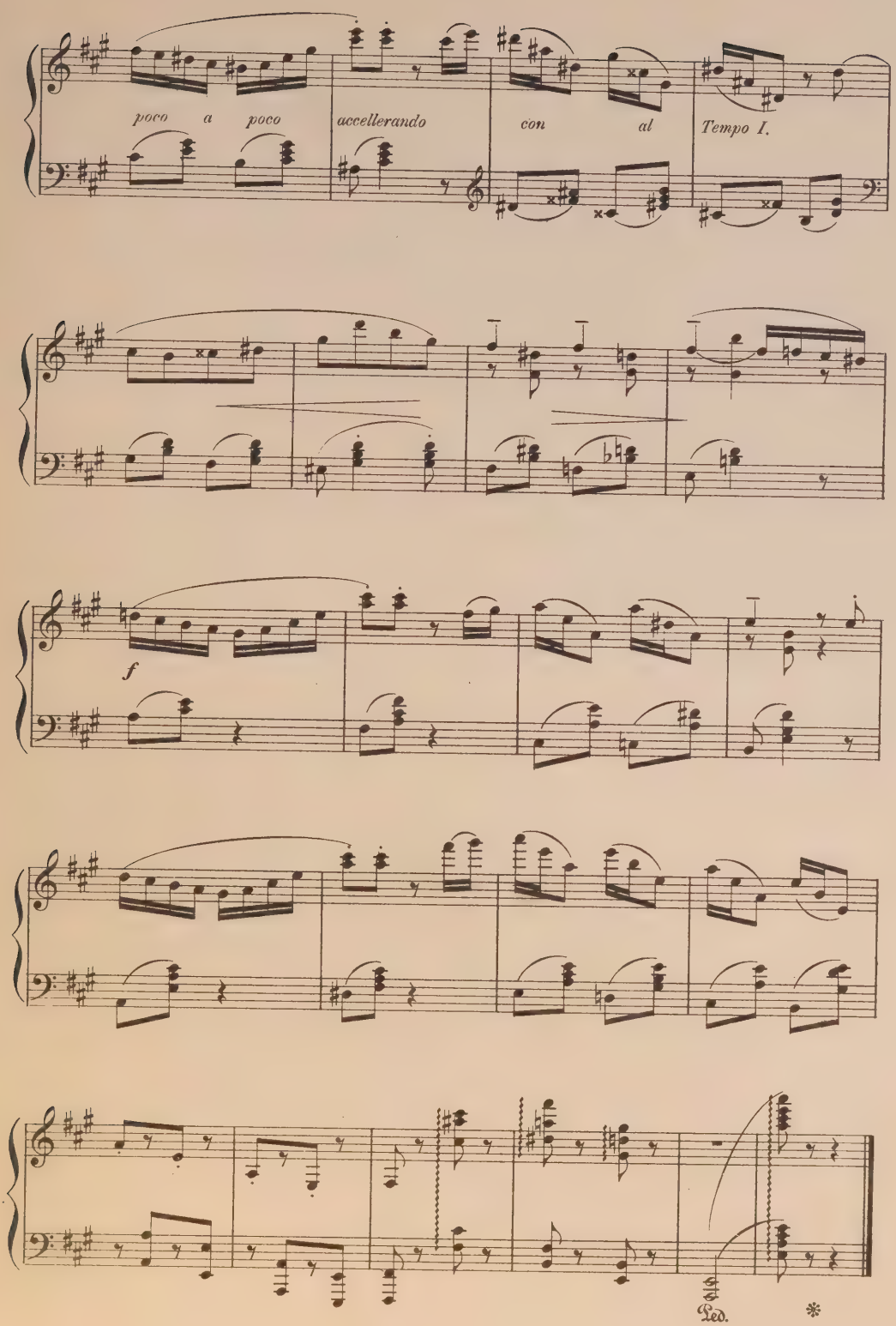


Copyright 1895 by J.B. Millet Company.


marcato
L.H.
ff
p
4
3
2
3

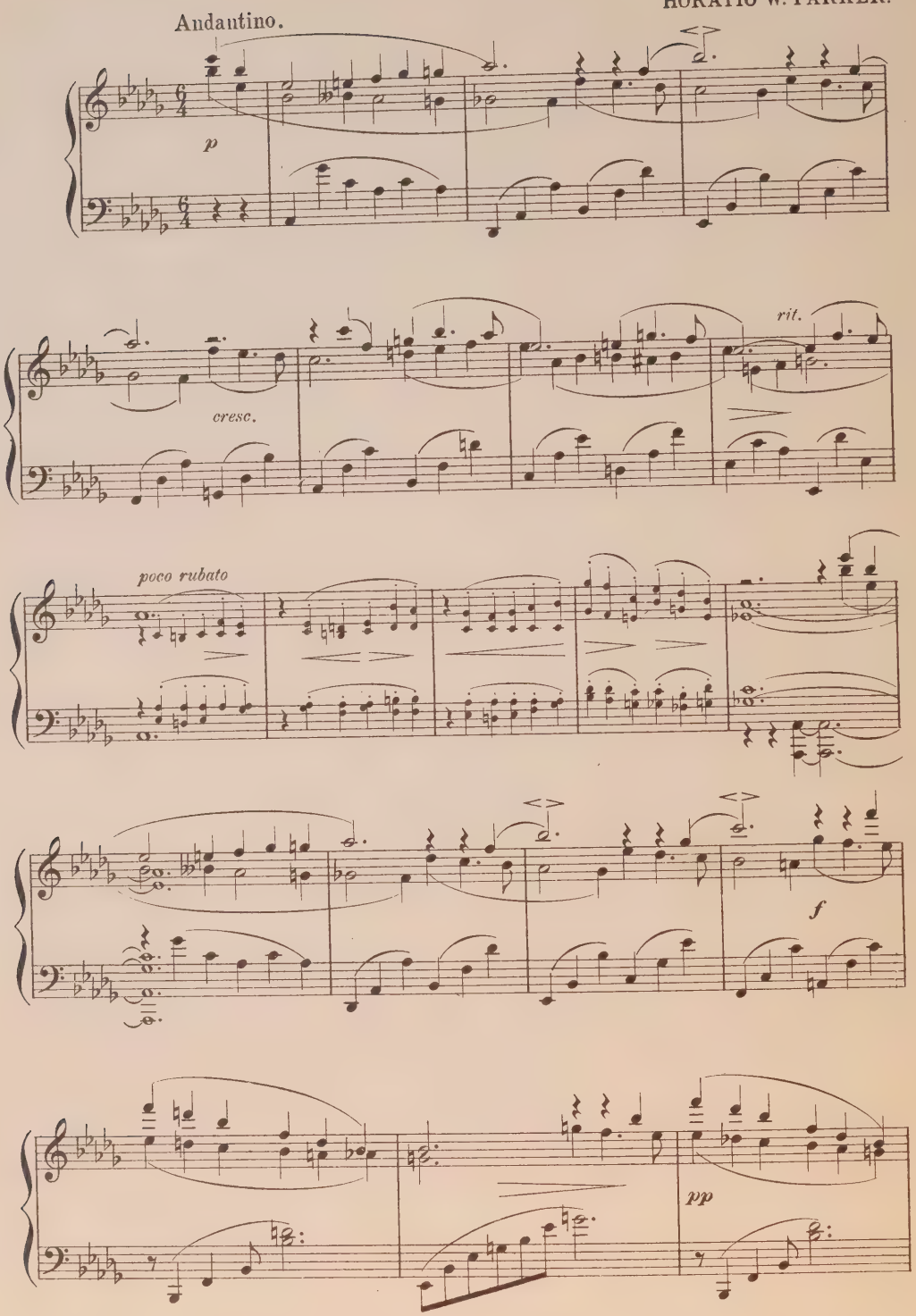

cresc.
f
stringendo
p
p
Quasi Corni
fz


fz
ff
cresc.
e
string.
ffz
pp
rit.
meno mosso.
ppp

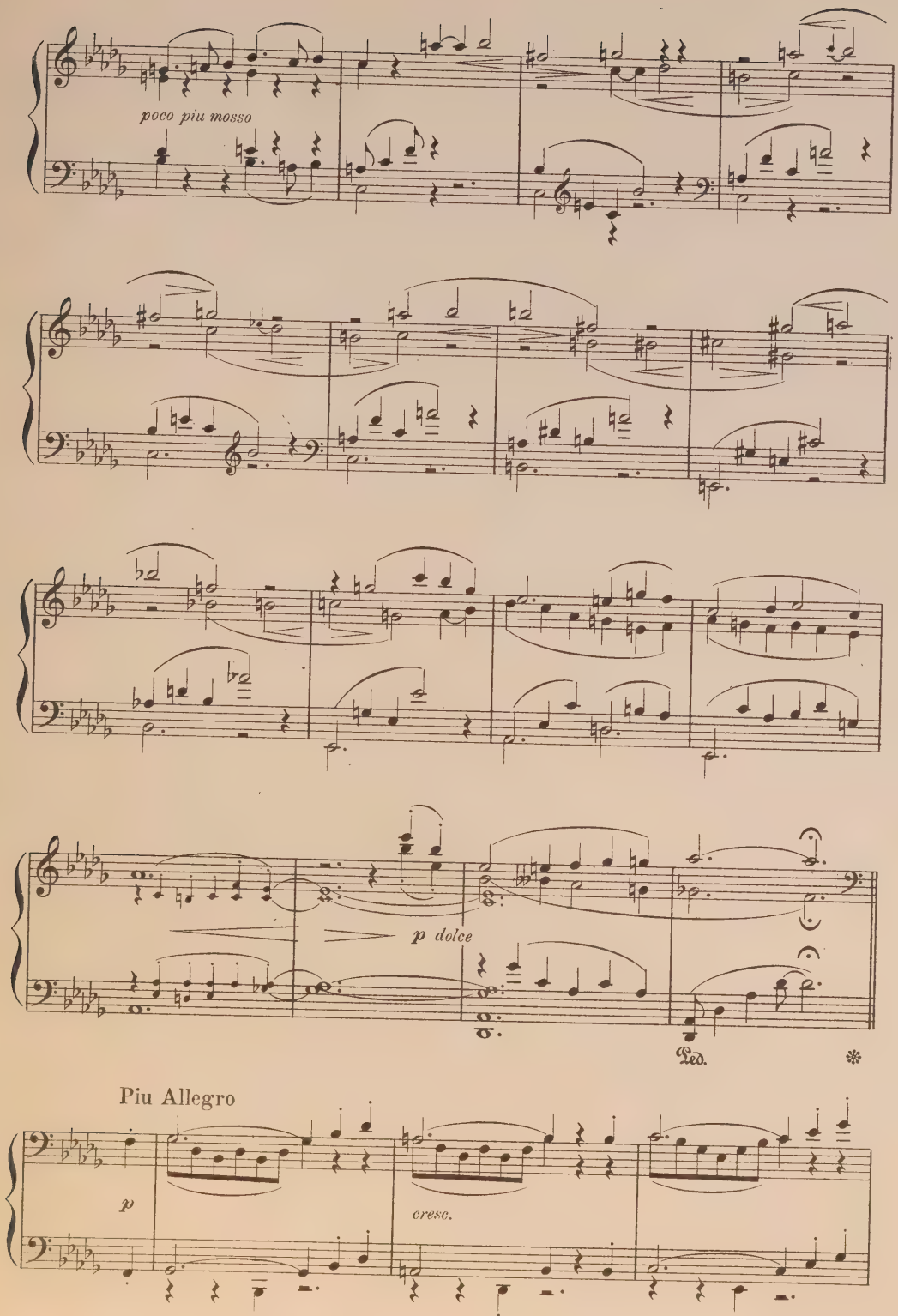

poco a poco
accellerando
con al
Tempo I.
f
Ped.
*

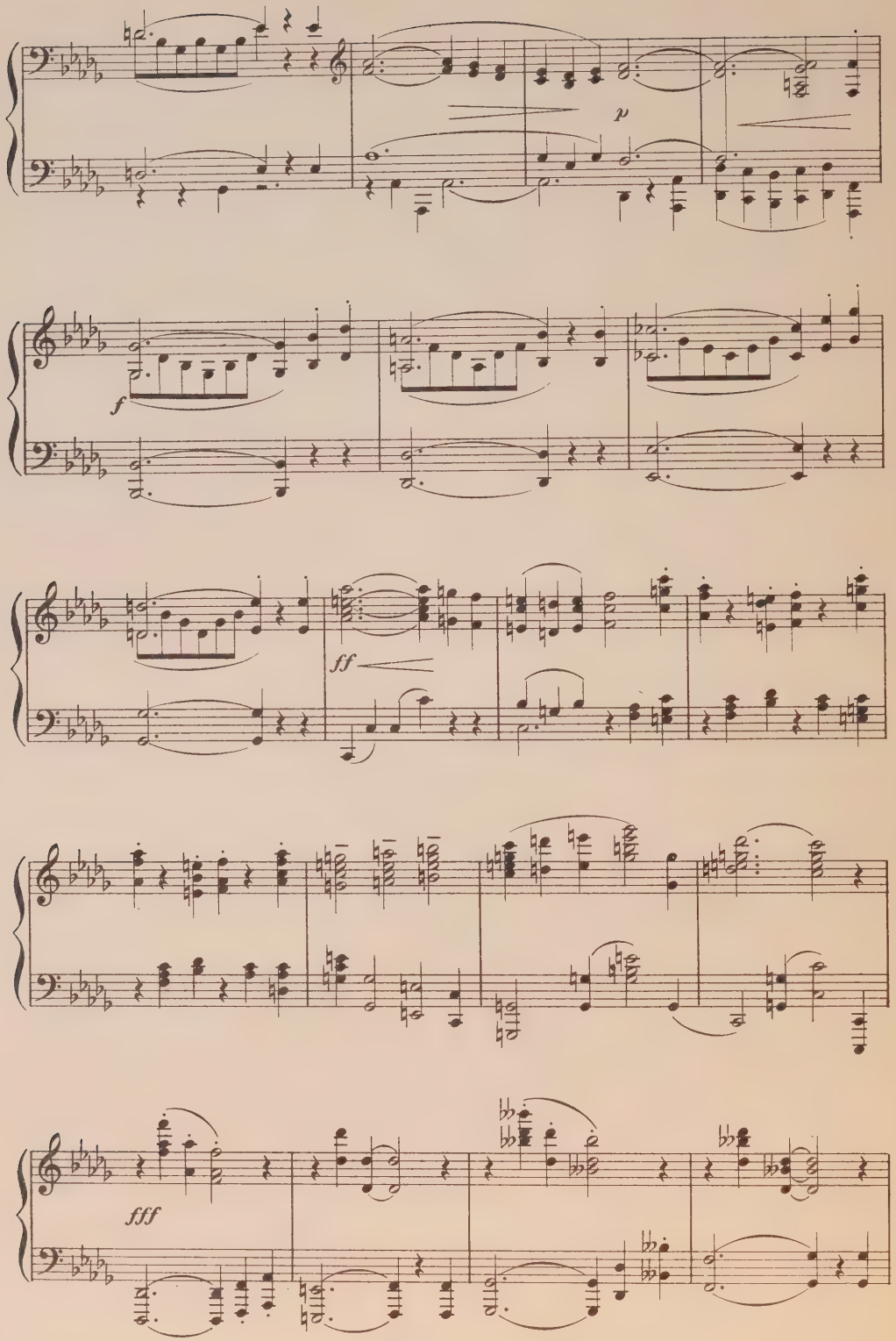
Dialogue.

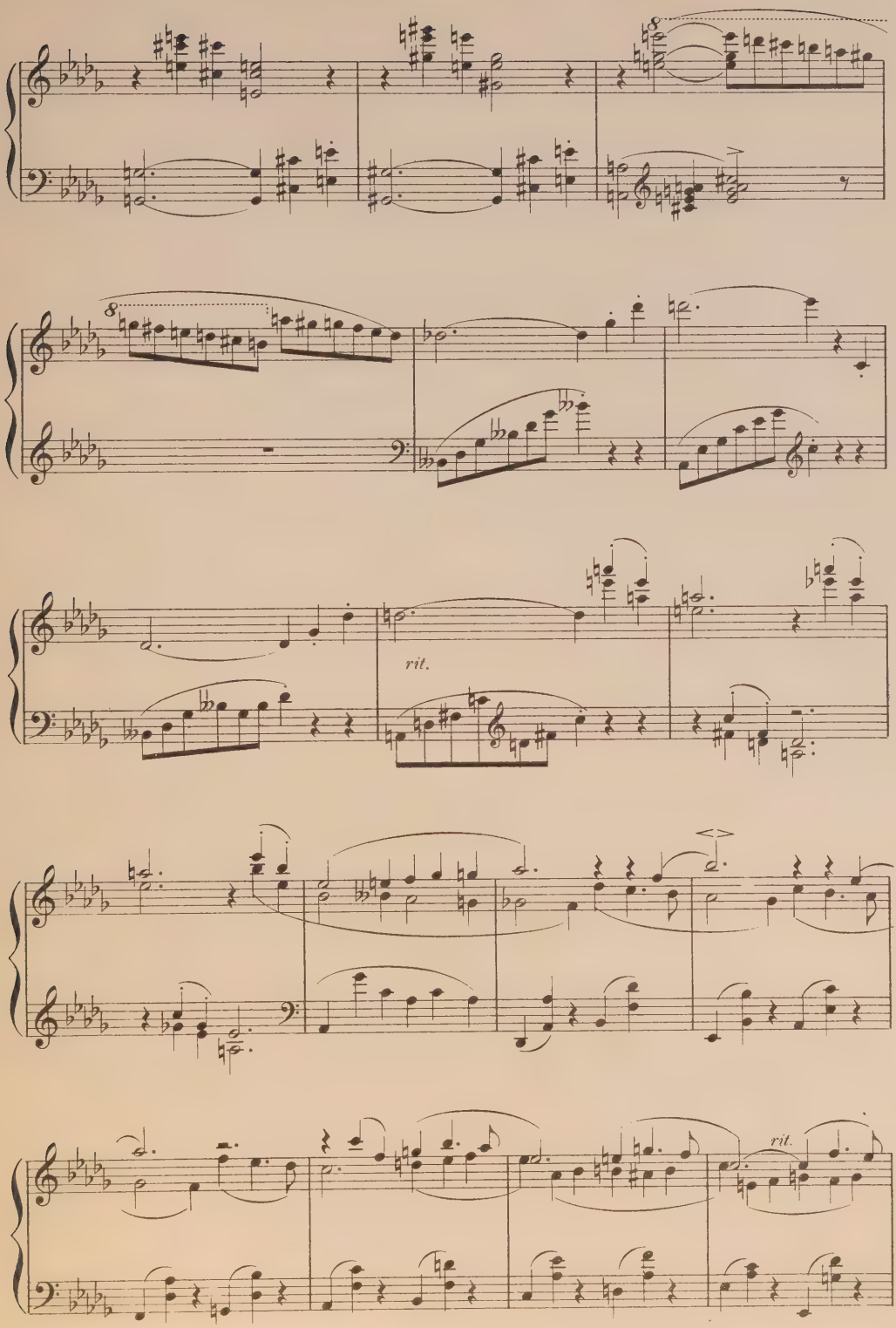
HORATIO W. PARKER.

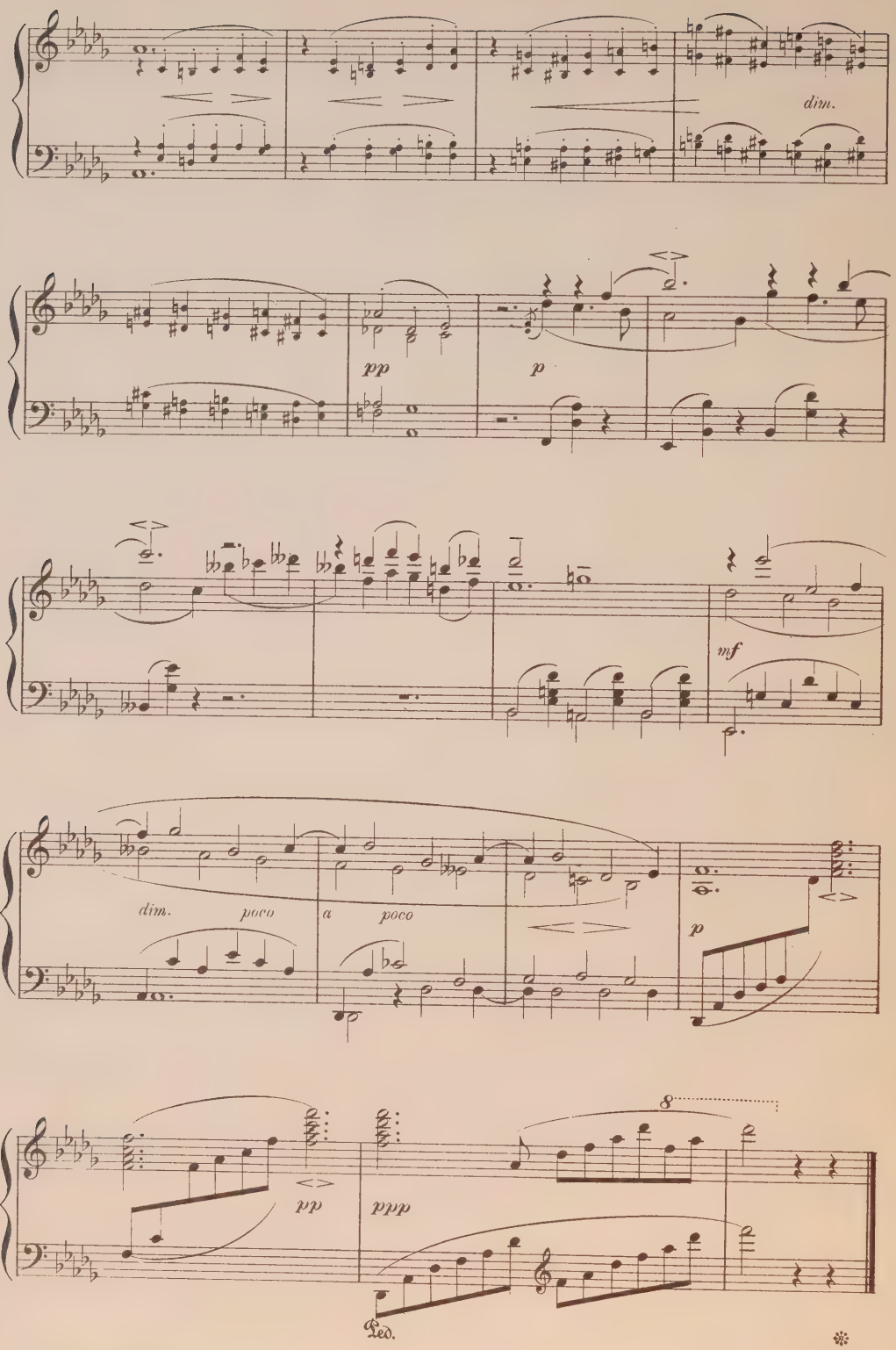


Copyright 1895 by J. B. Millet Company.


poco piu mosso
p dolce
Ped.
Piu Allegro
p
cresc.


p
f
ff
fff

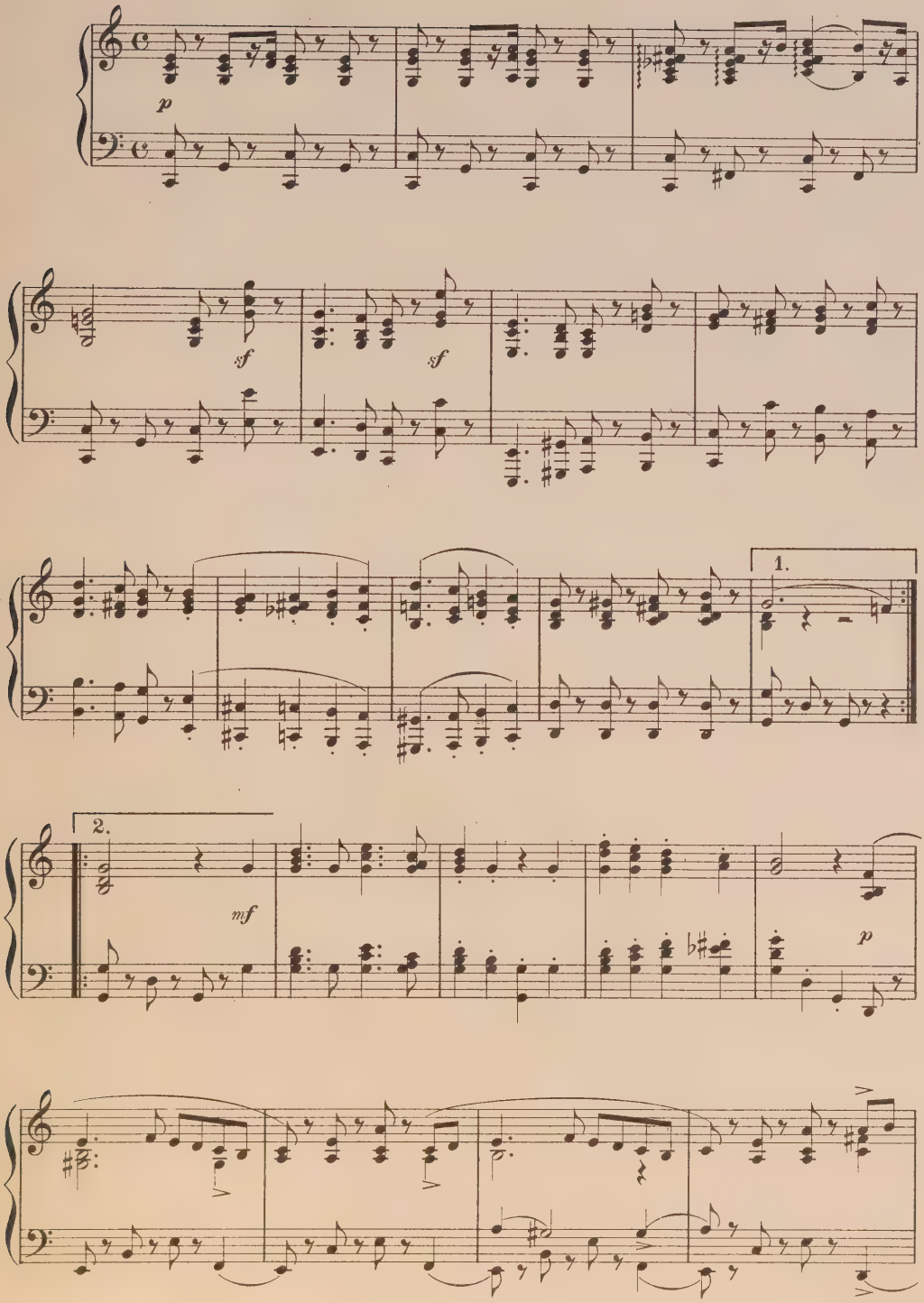

rit.
rit.

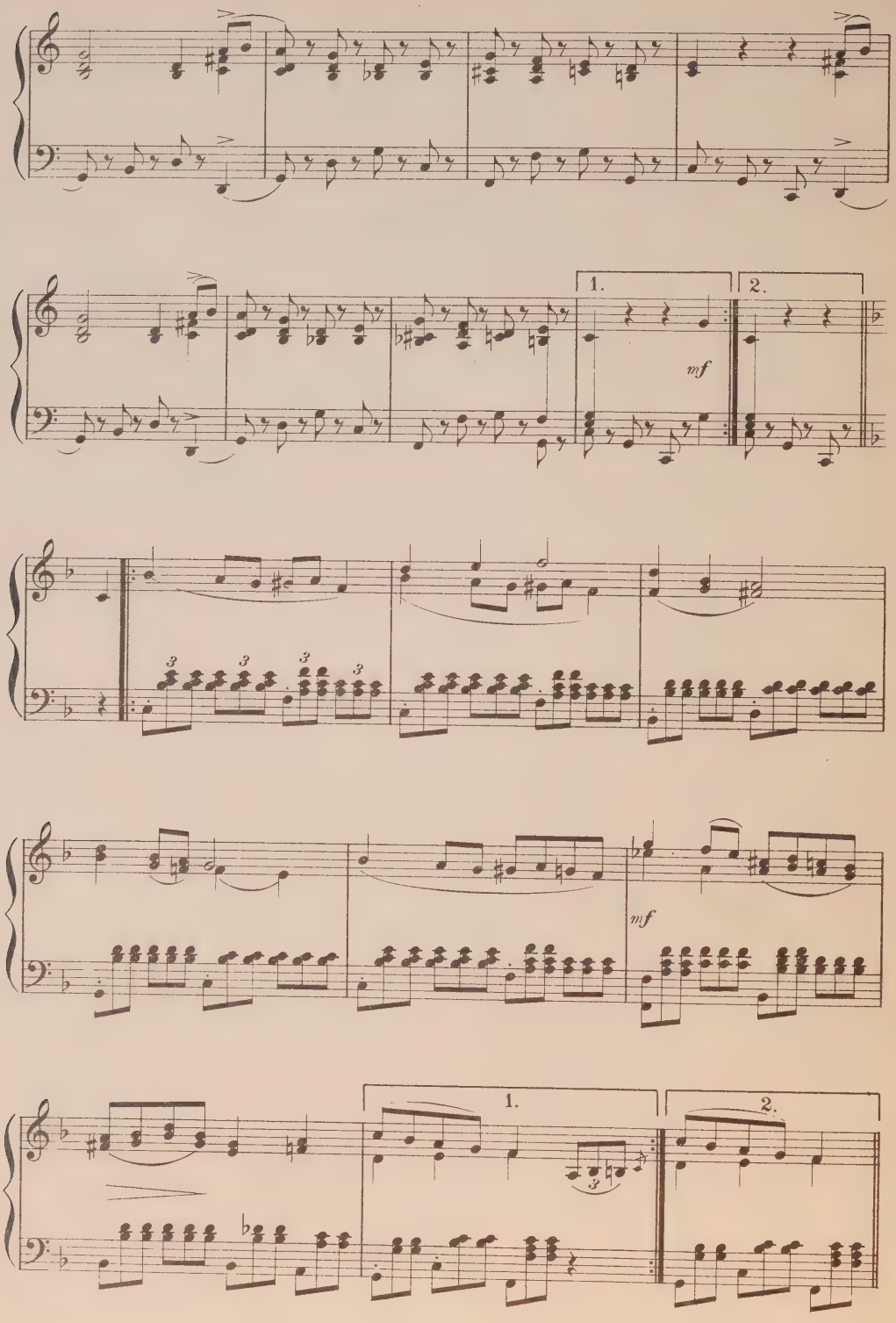

dim.
pp
p
mf
dim.
poco
a
poco
p
pp
ppp
8
Ped.

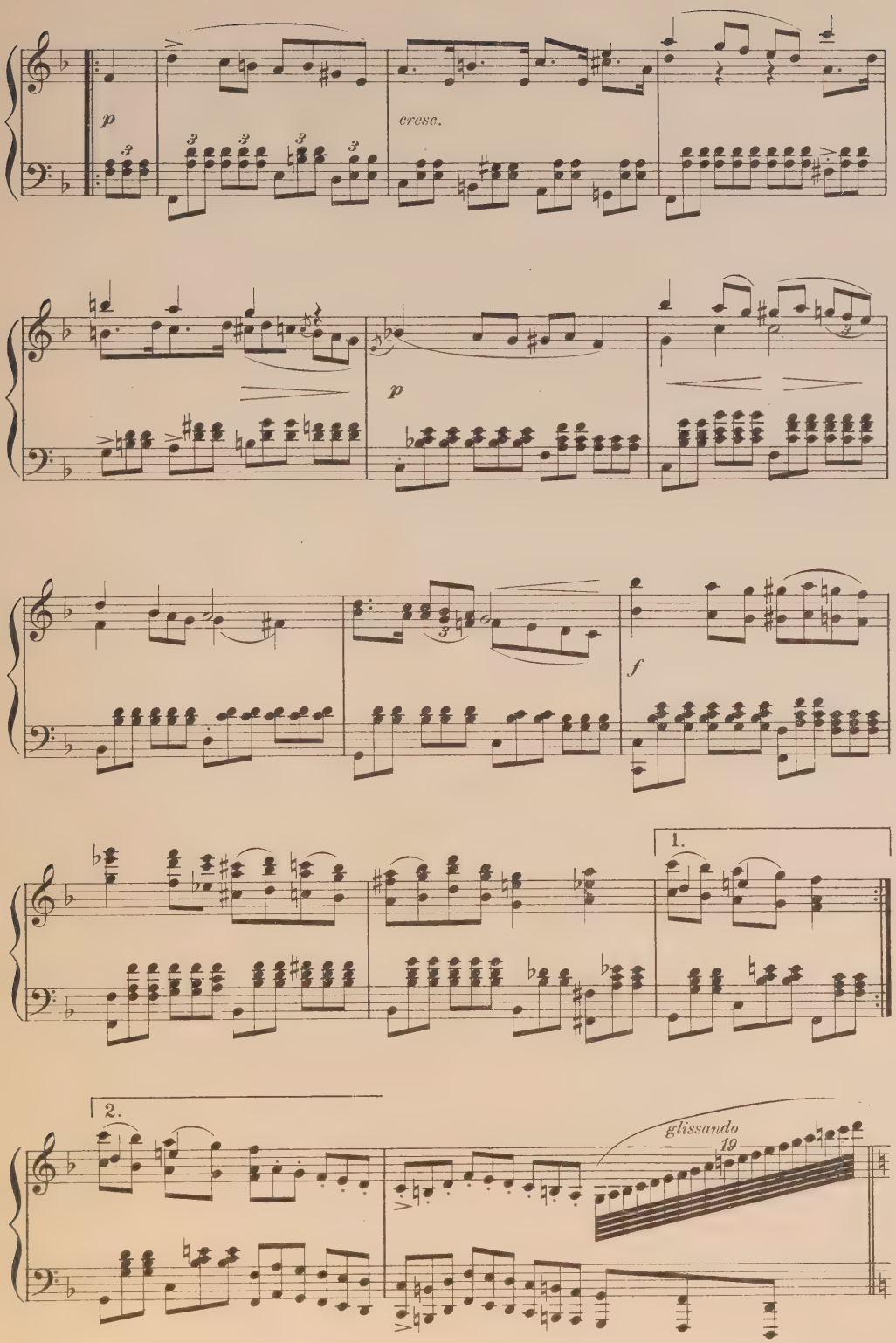
In Spring.

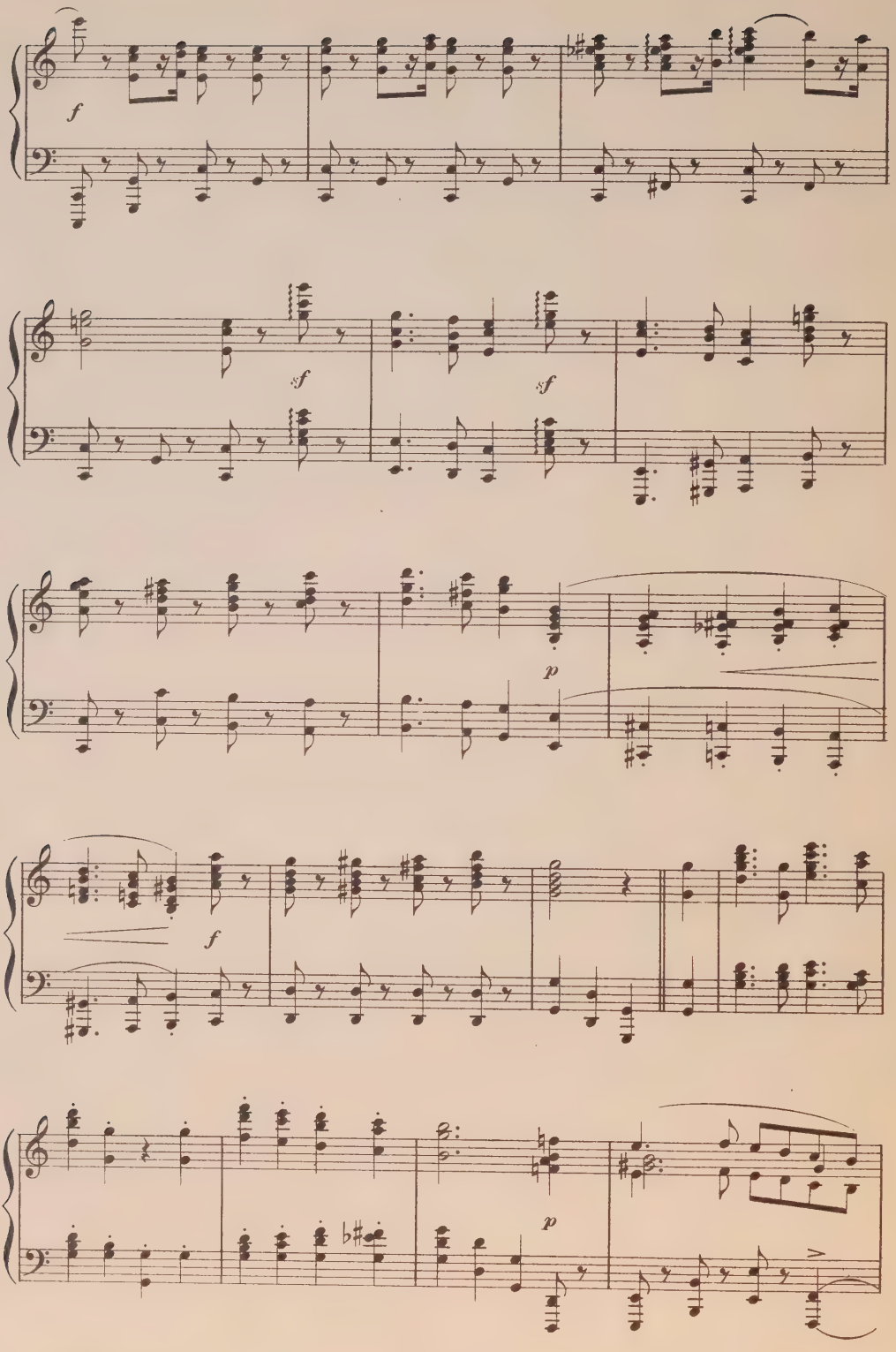
MARCH.

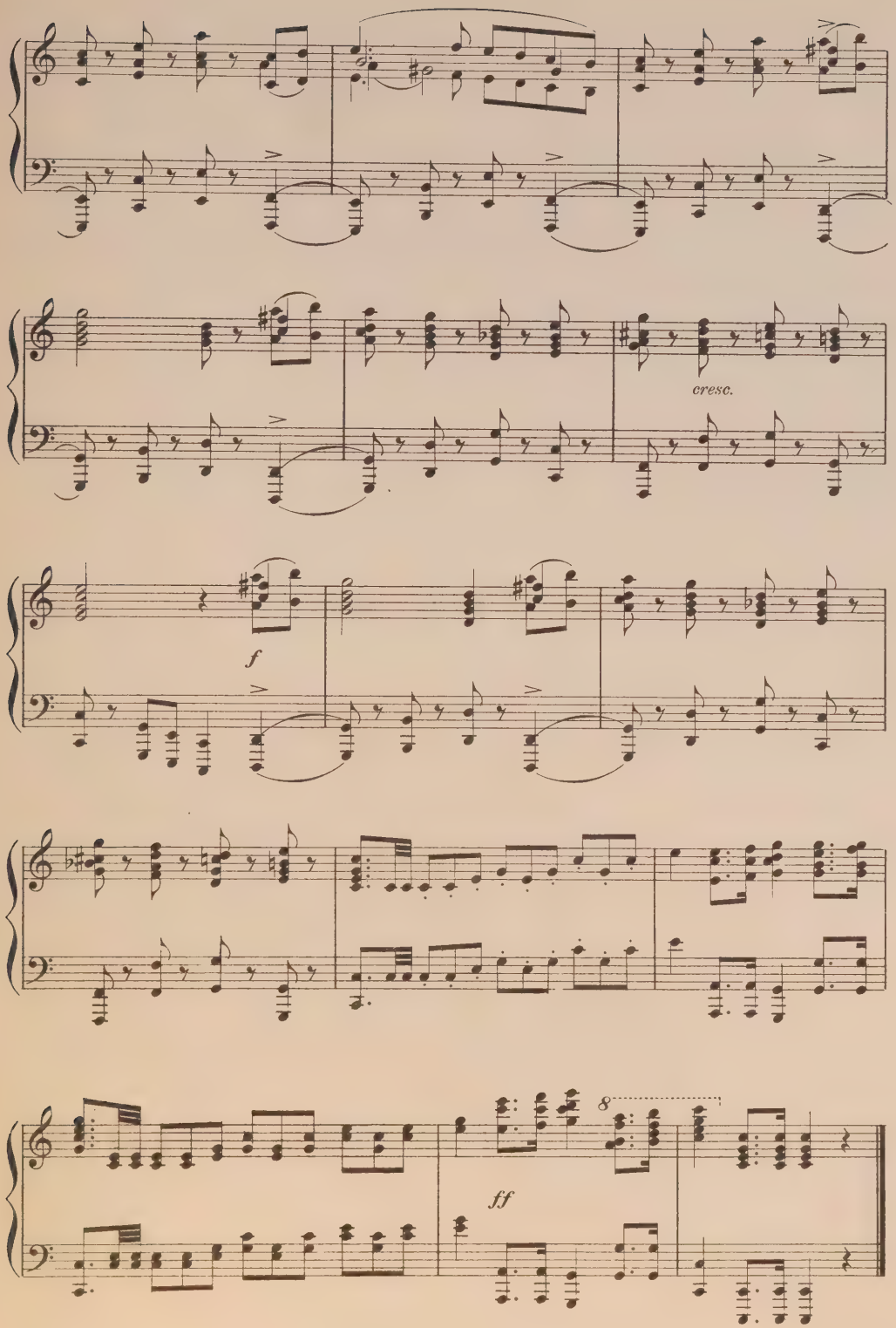
R. VOLKMANN, Op. 22. No 2.




1.
2.
mf
mf
1.
2.

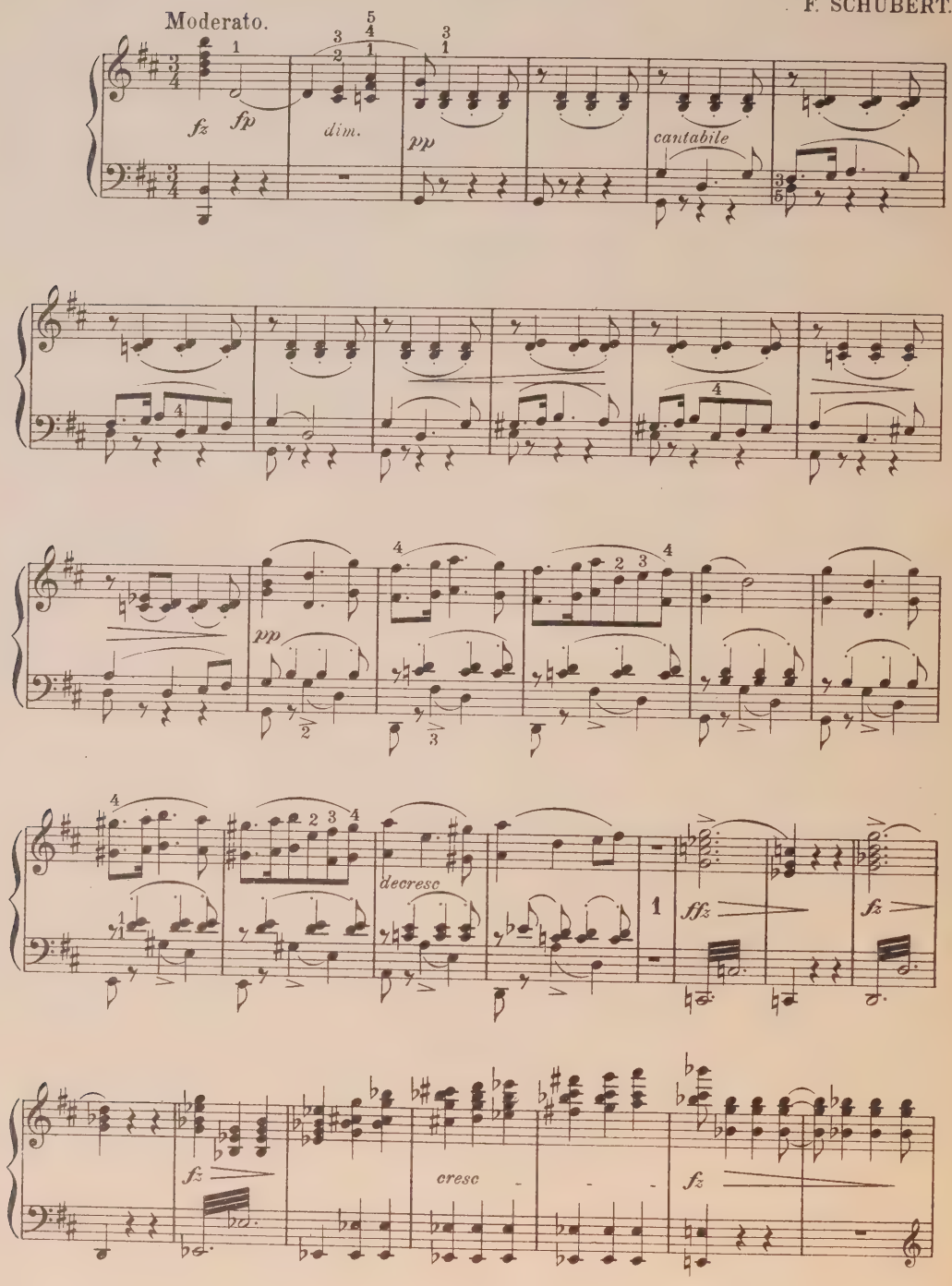

p
cresc.
p
f
1.
2.
glissando
19

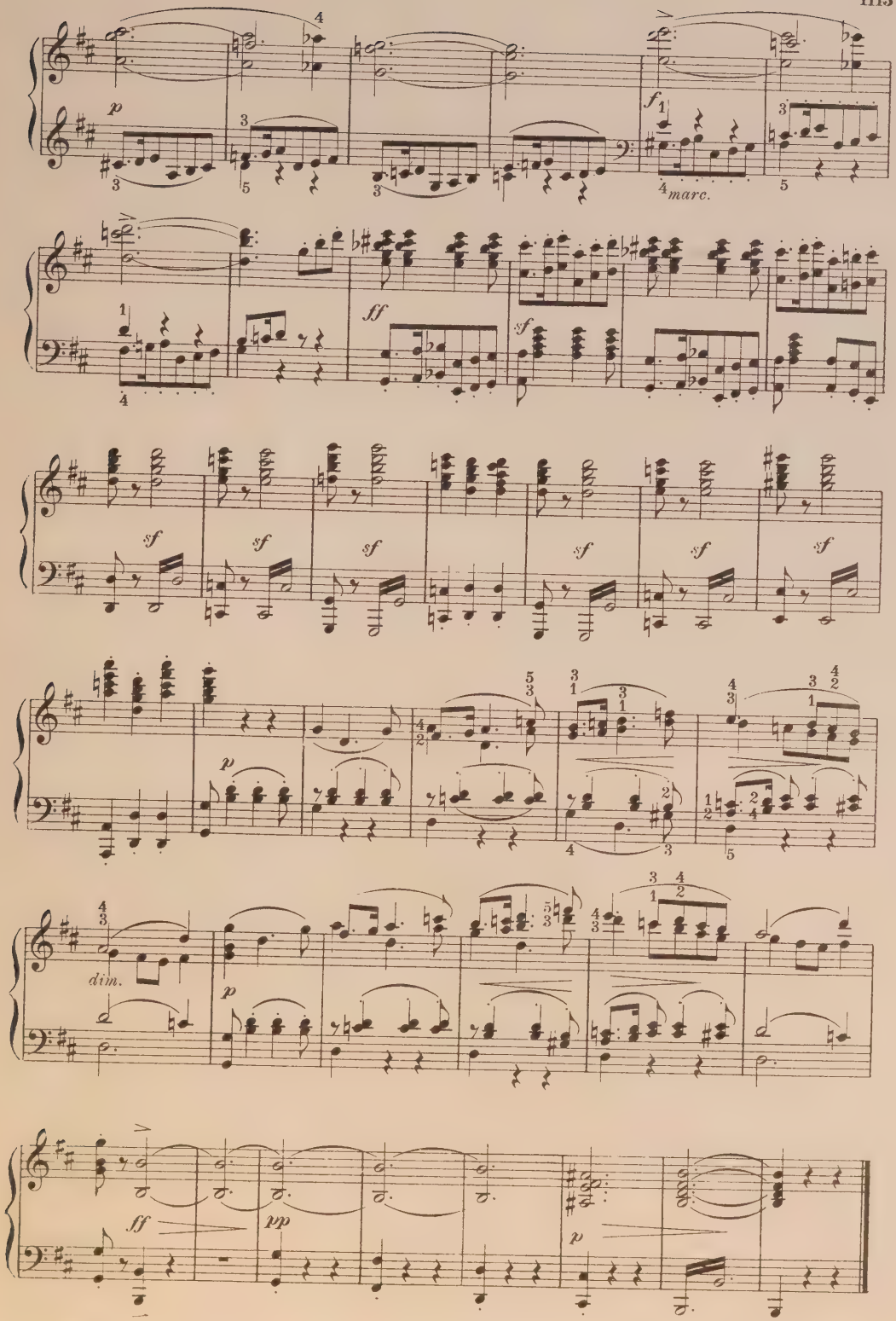

f
sf
sf
p
f
p


cresc.
f
8
ff

From the Eighth (unfinished) Symphony.

F. SCHUBERT.

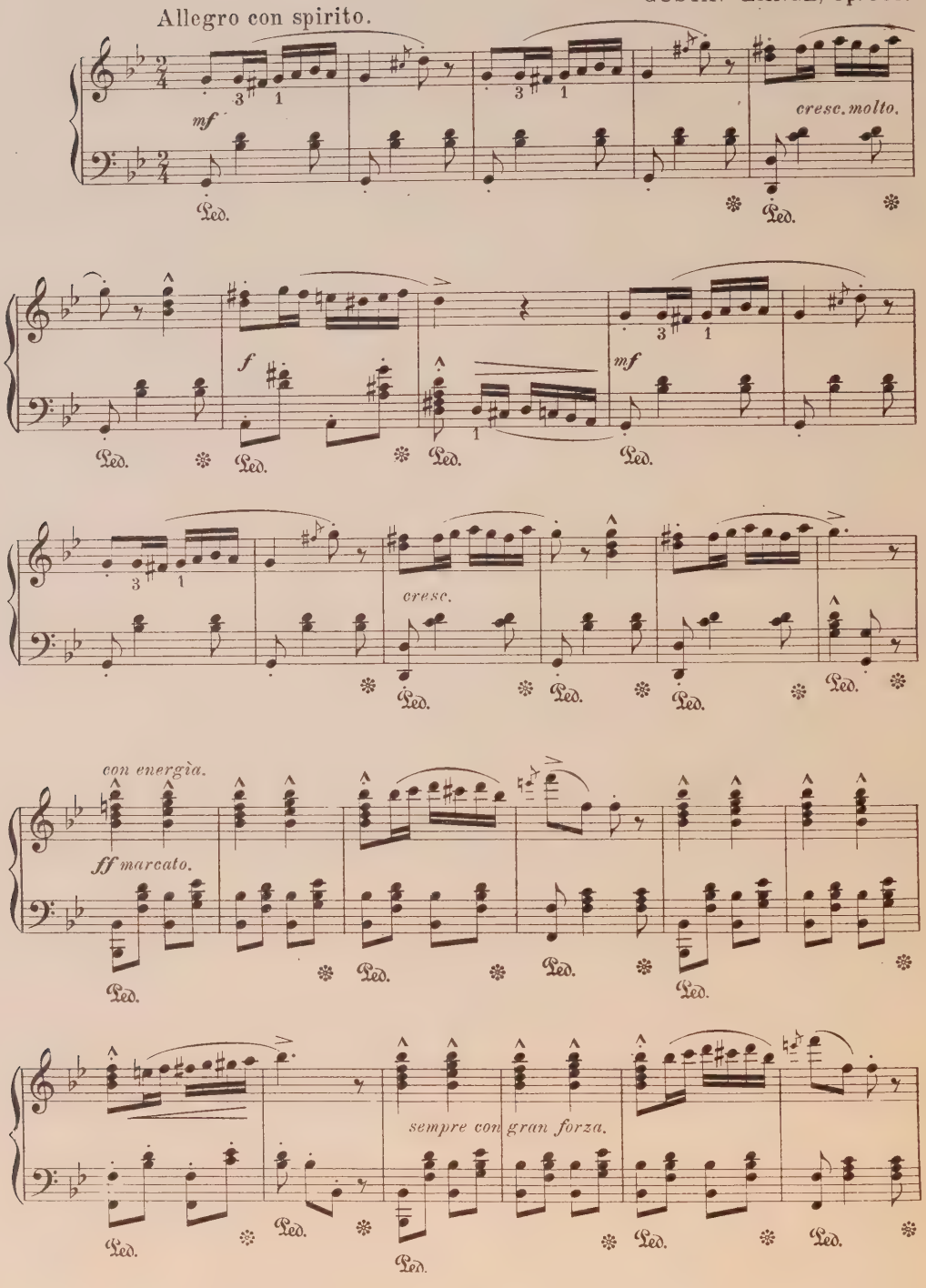


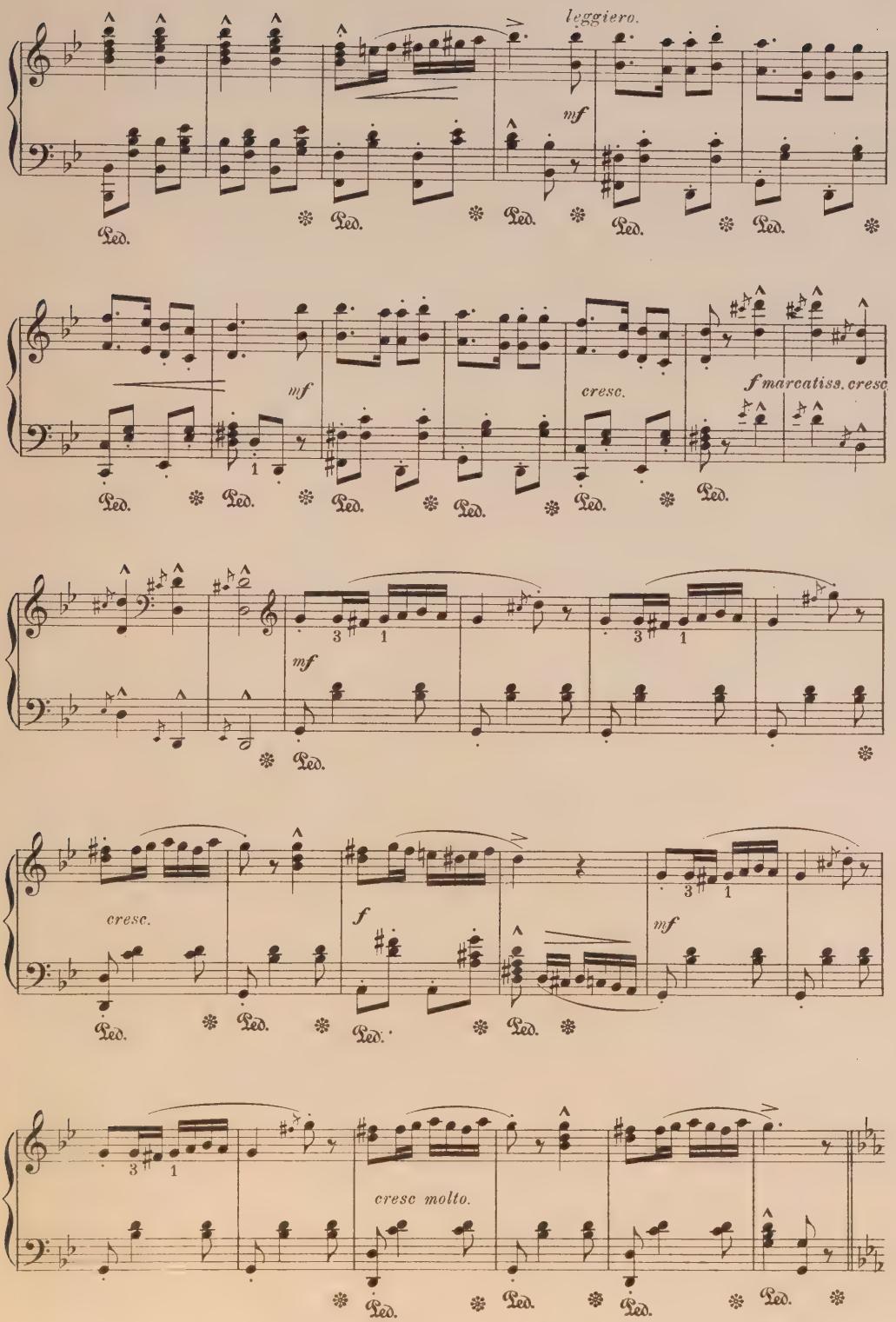

p
f
marc.
ff
sf
dim.
pp

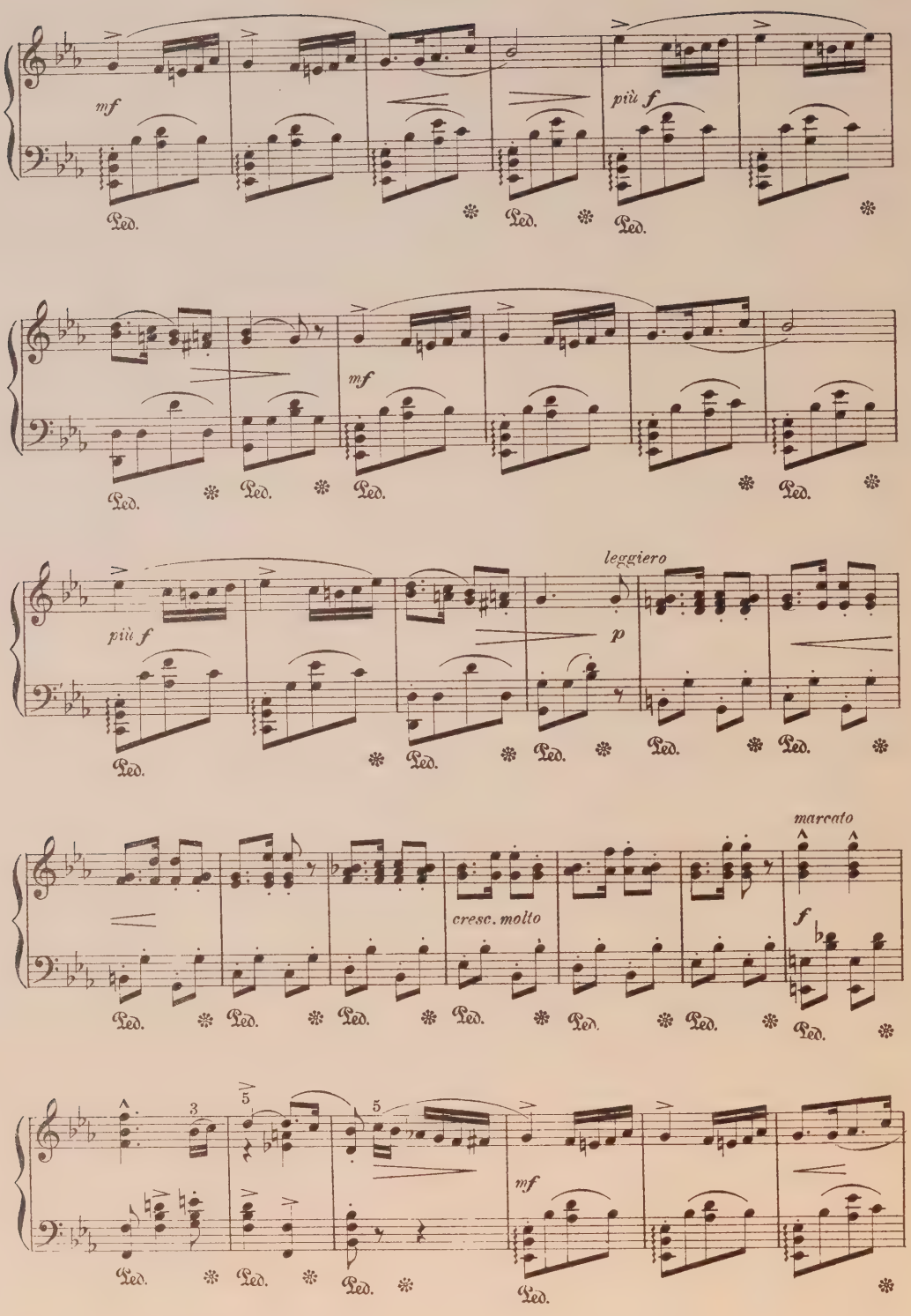
À la Cosaque.

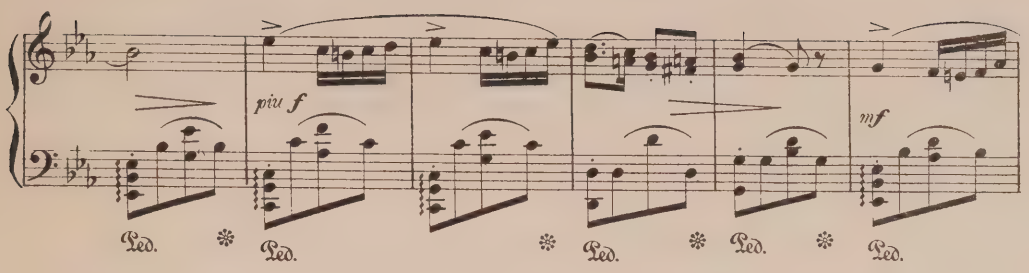
MORCEAU CARACTÉRISTIQUE.

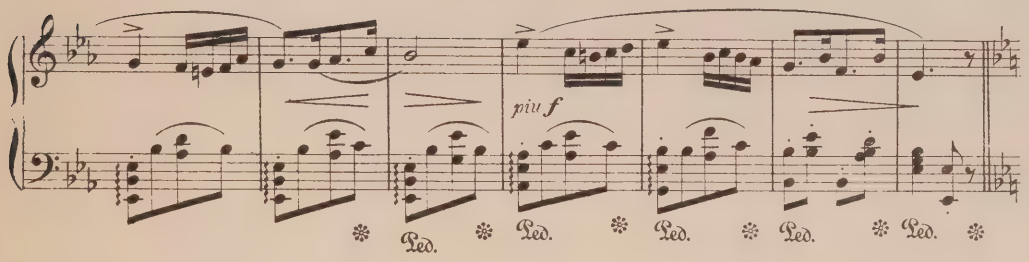
GUSTAV LANGE, Op. 365.



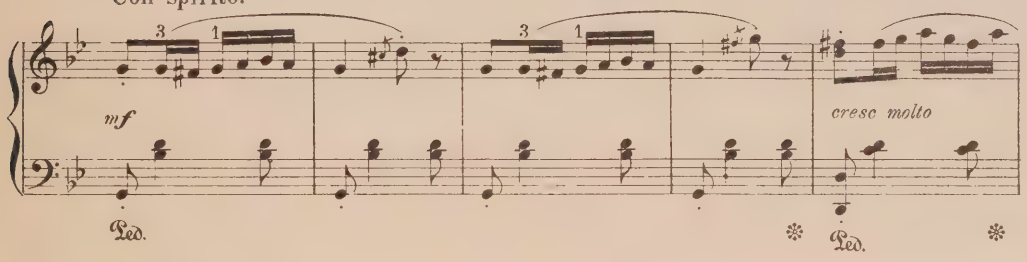

leggiero.
mf
Ped.
mf
cresc.
f marcatiss. cresc
mf
cresc.
f
mf
cresc molto.

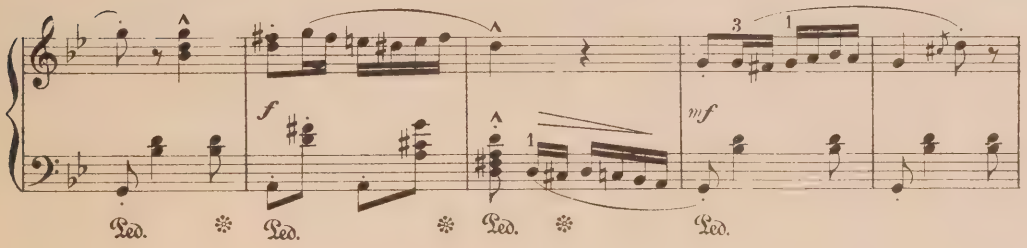

mf
più f
Ped.
mf
più f
leggiero
p
cresc. molto
marcato
f
3
5
5
mf

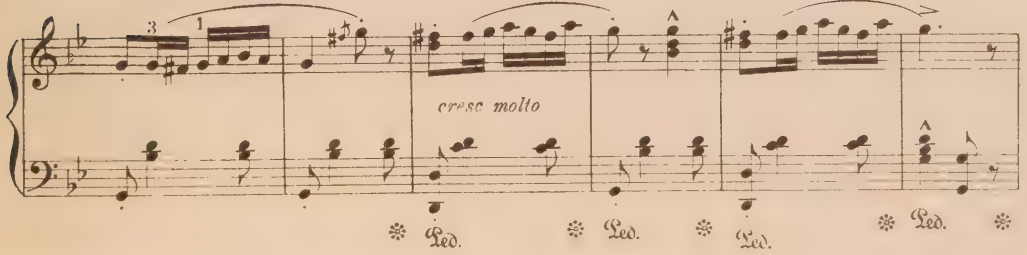

piu f
mf
Ped.

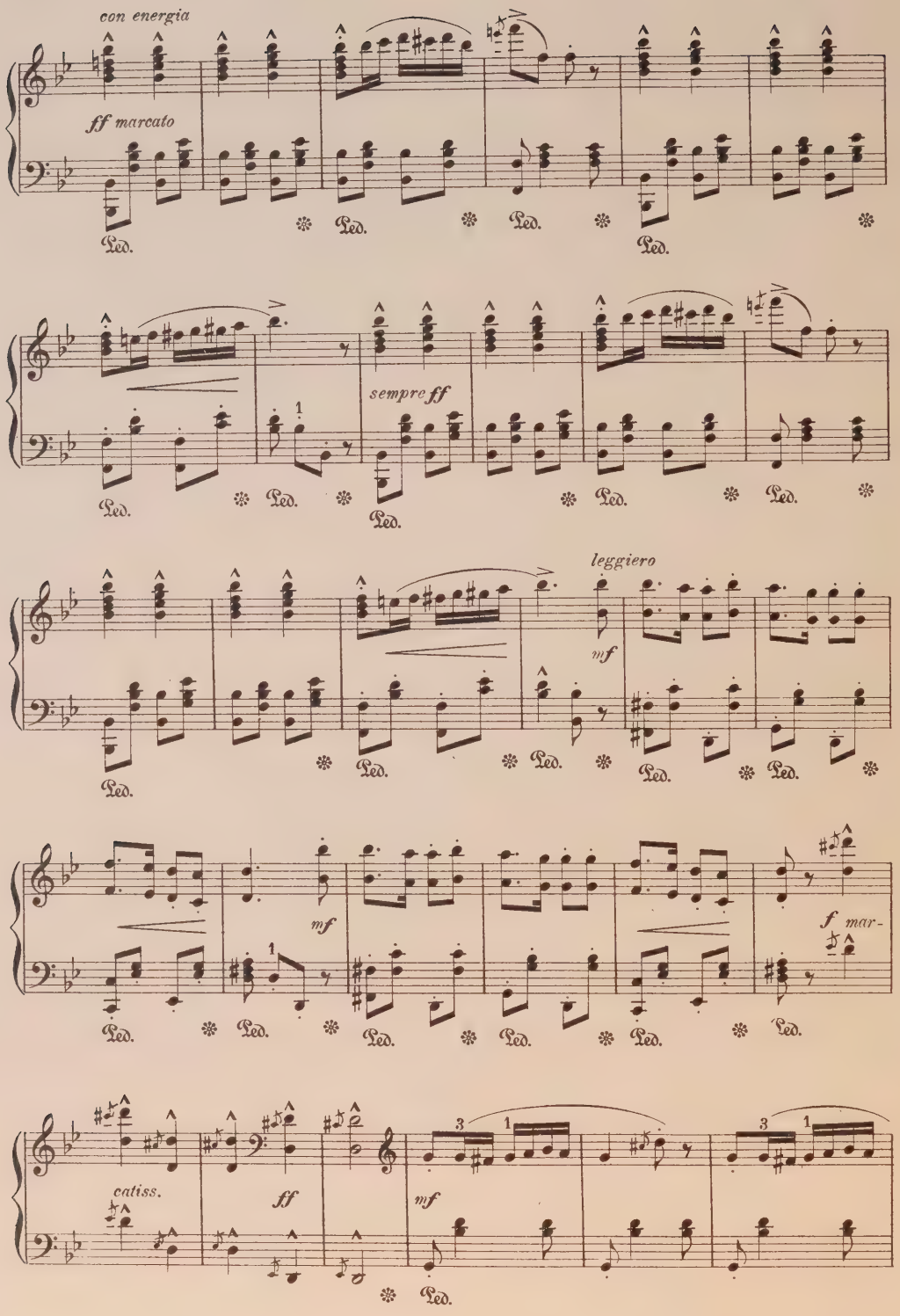

piu f
Ped.

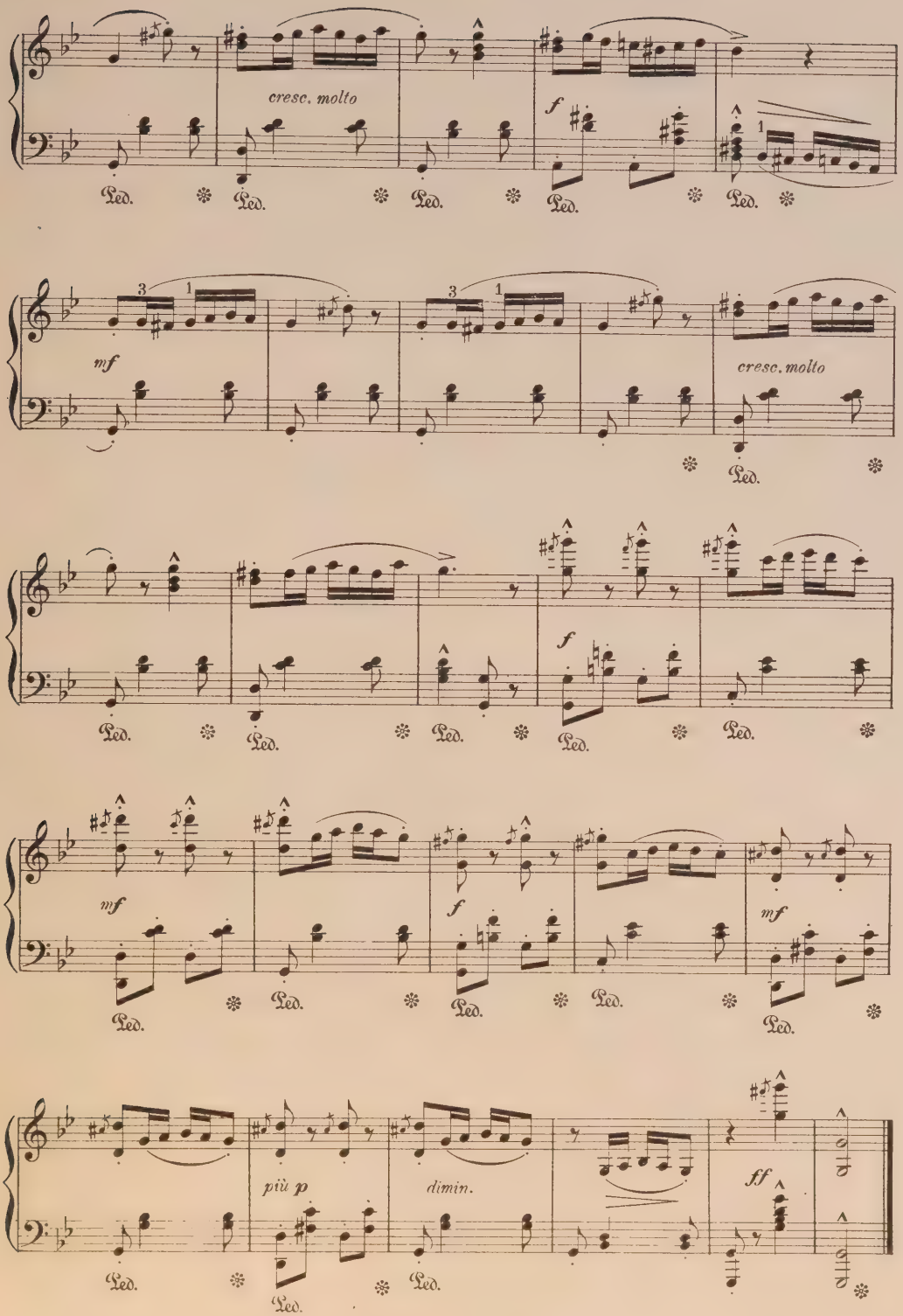
Con spirito.


mf
cresc molto
Ped.


f
mf
Ped.


cresc molto
Ped.

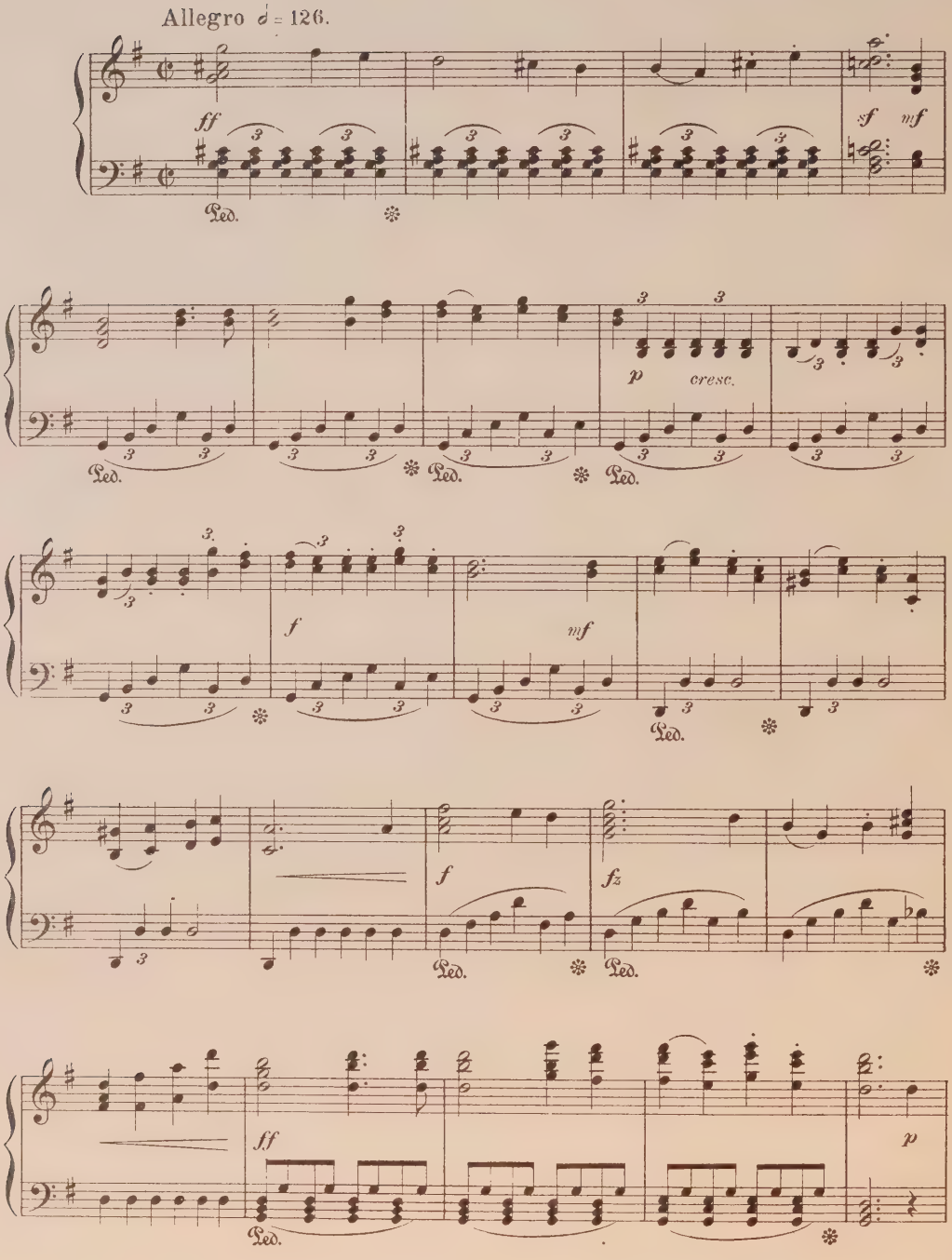

con energia
ff marcato
Ped.
sempre ff
leggiero
mf
f mar-
catiss.
ff
mf

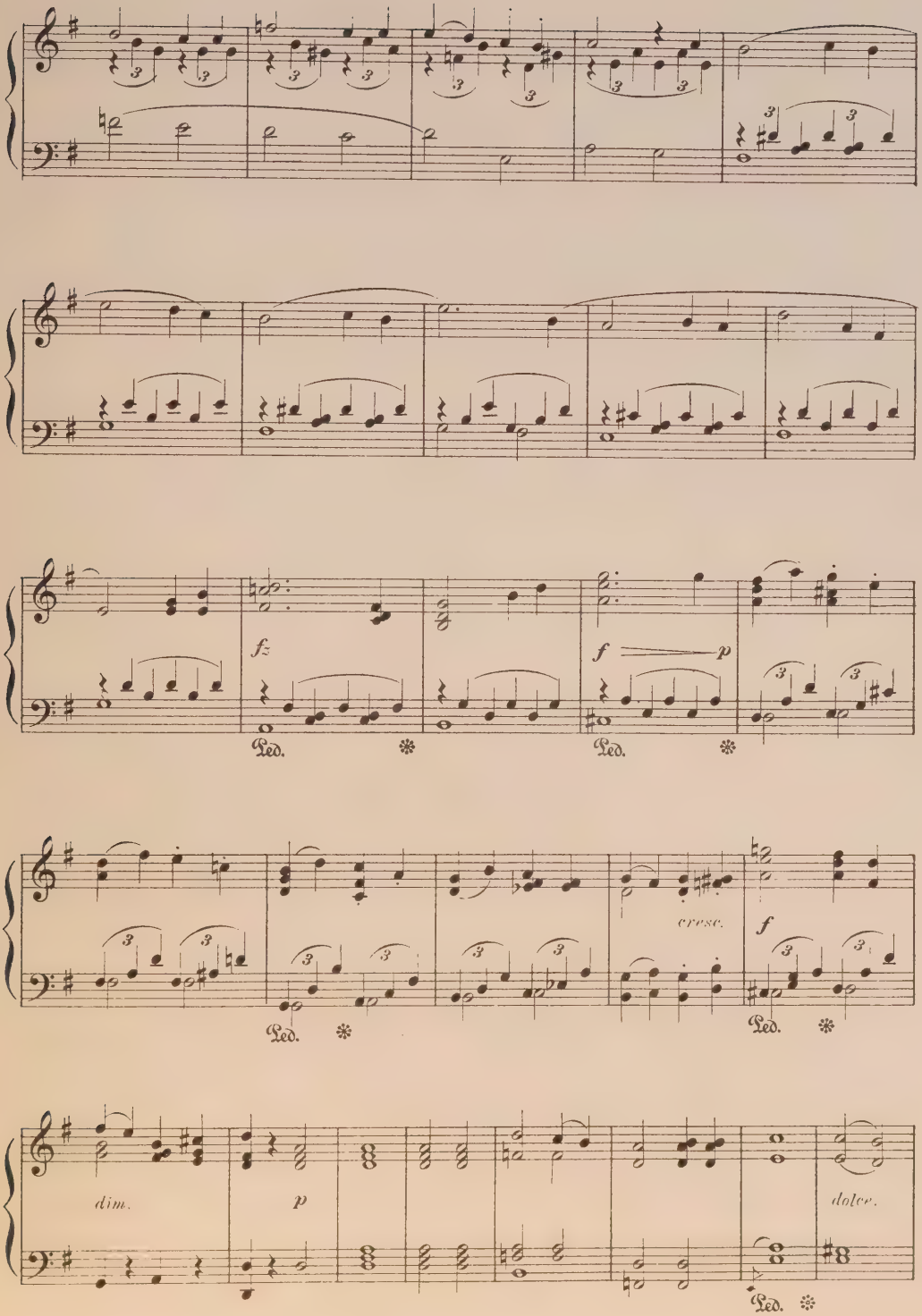

cresc. molto
f
mf
cresc. molto
f
mf
f
mf
più p
dimin.
ff
Ped.

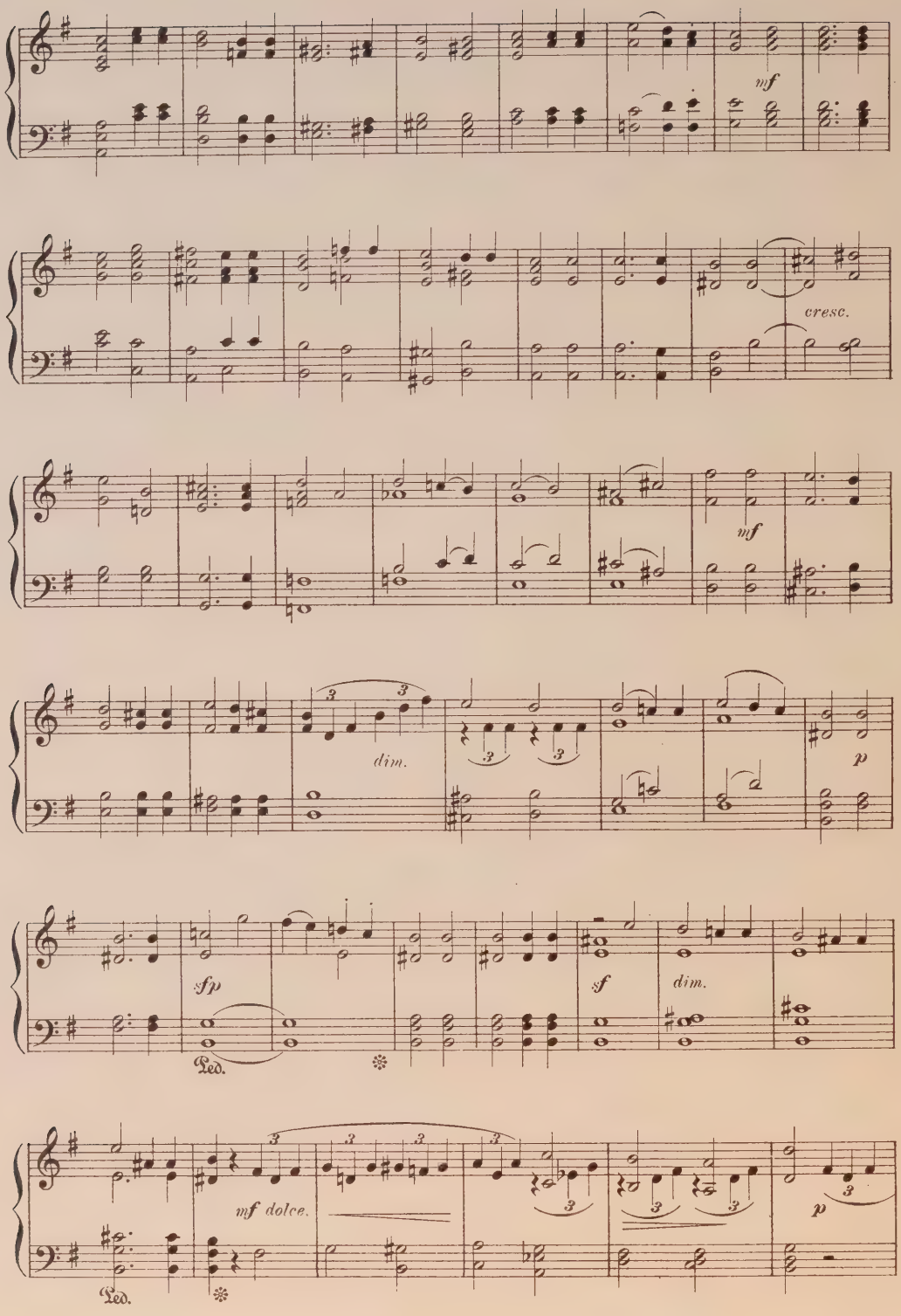
Paradise and the Peri.

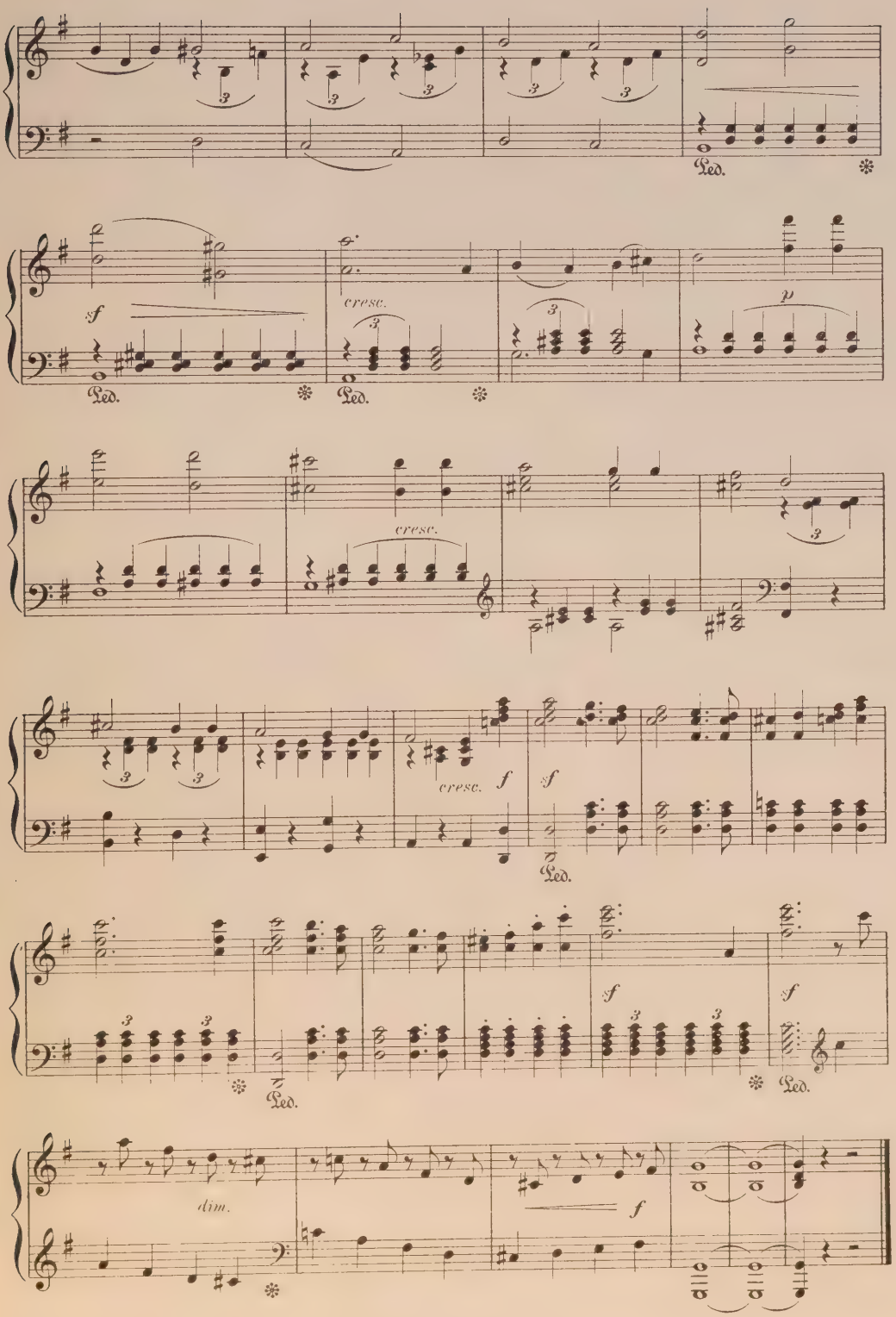
"Joy, joy for ever! My task is done,
The Gates are passed, and Heaven is won!"

R. SCHUMANN. Op. 50.




fz
f
p
Ped.
cresc.
f
Ped.
dim.
p
dolce.
Ped.

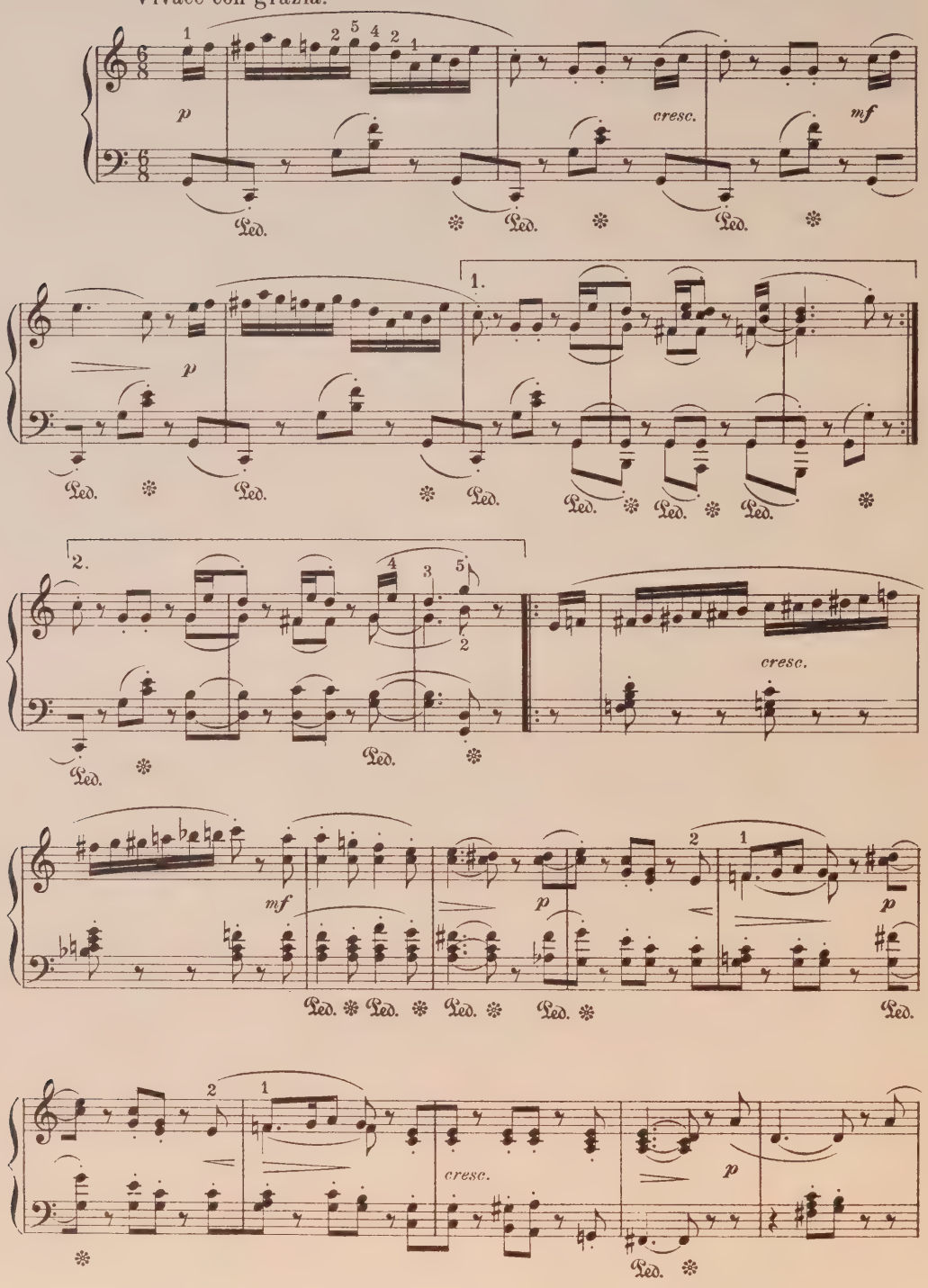

mf
cresc.
mf
dim.
p
sfp
sf
dim.
Ped.
mf dolce.
p
Ped.

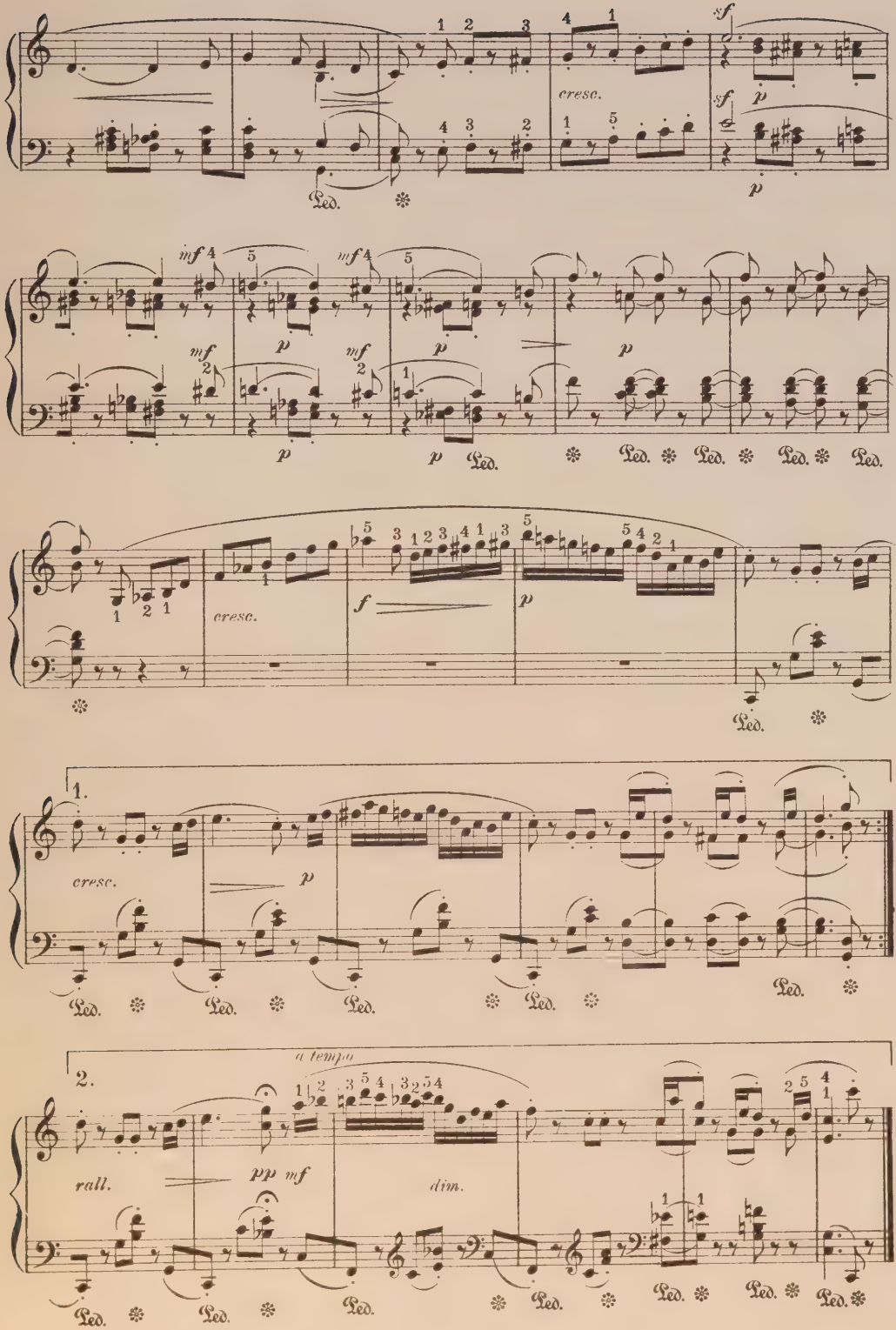

Ped.
sf
cresc.
p
cresc.
f
sf
Ped.
sf
sf
Ped.
dim.
f

A Merry Meeting.

Vivace con grazia.

AD, JENSEN. Op. 33. № 5.

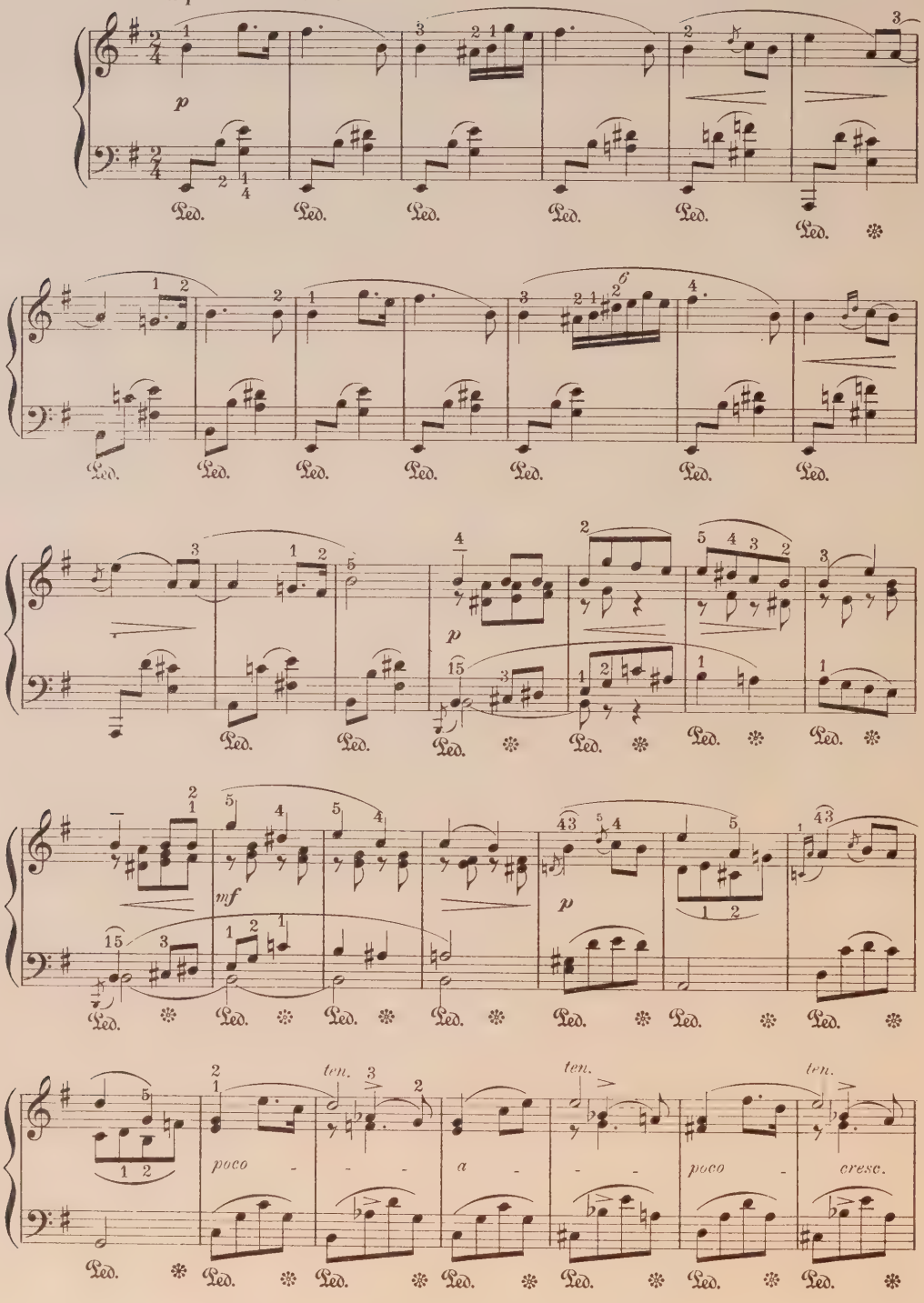


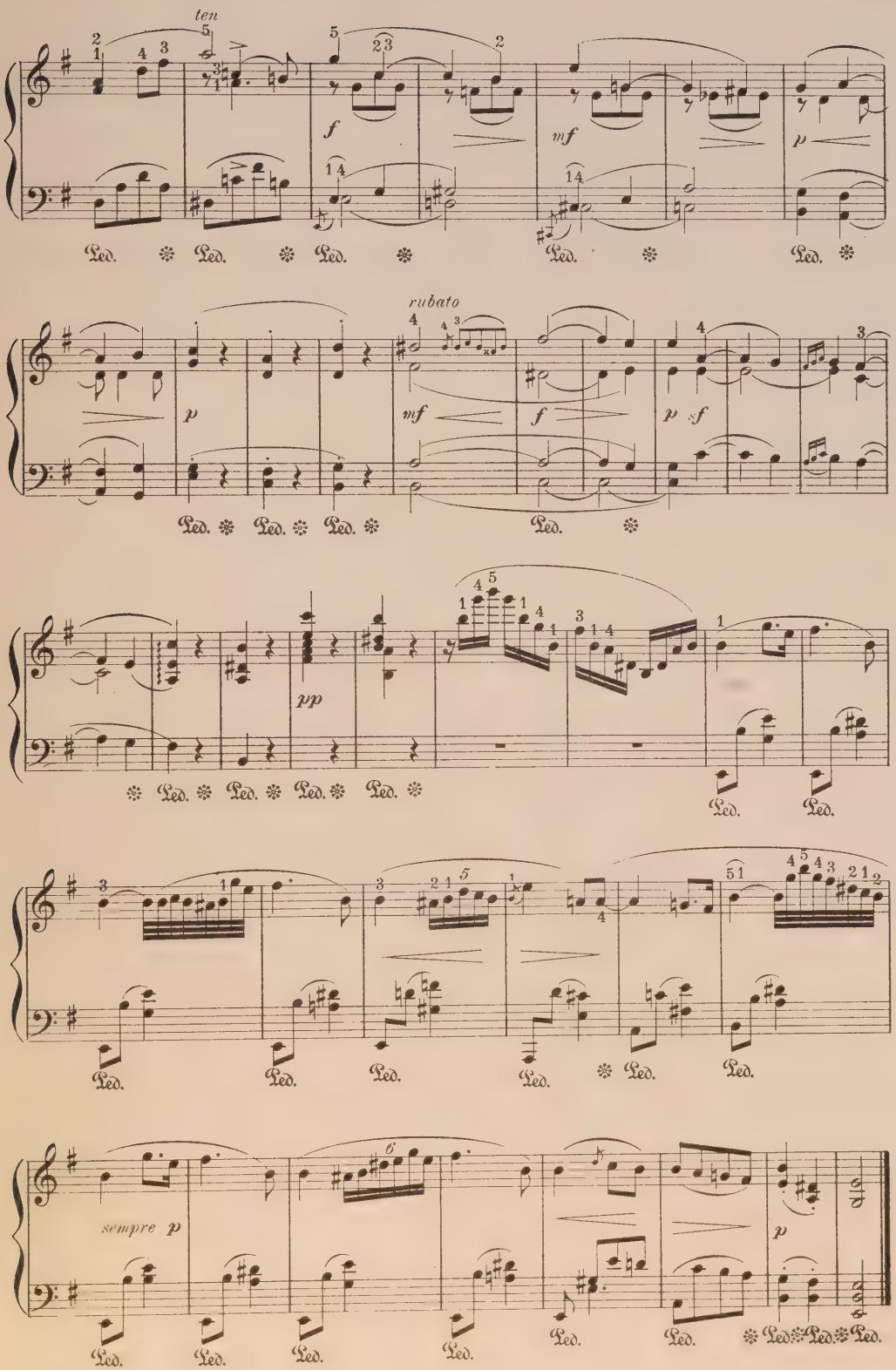

cresc.
sf
p
mf
cresc.
f
1.
cresc.
2.
a tempo
rall.
pp mf
dim.

Romance.

Ad. JENSEN, Op. 33. № 6.

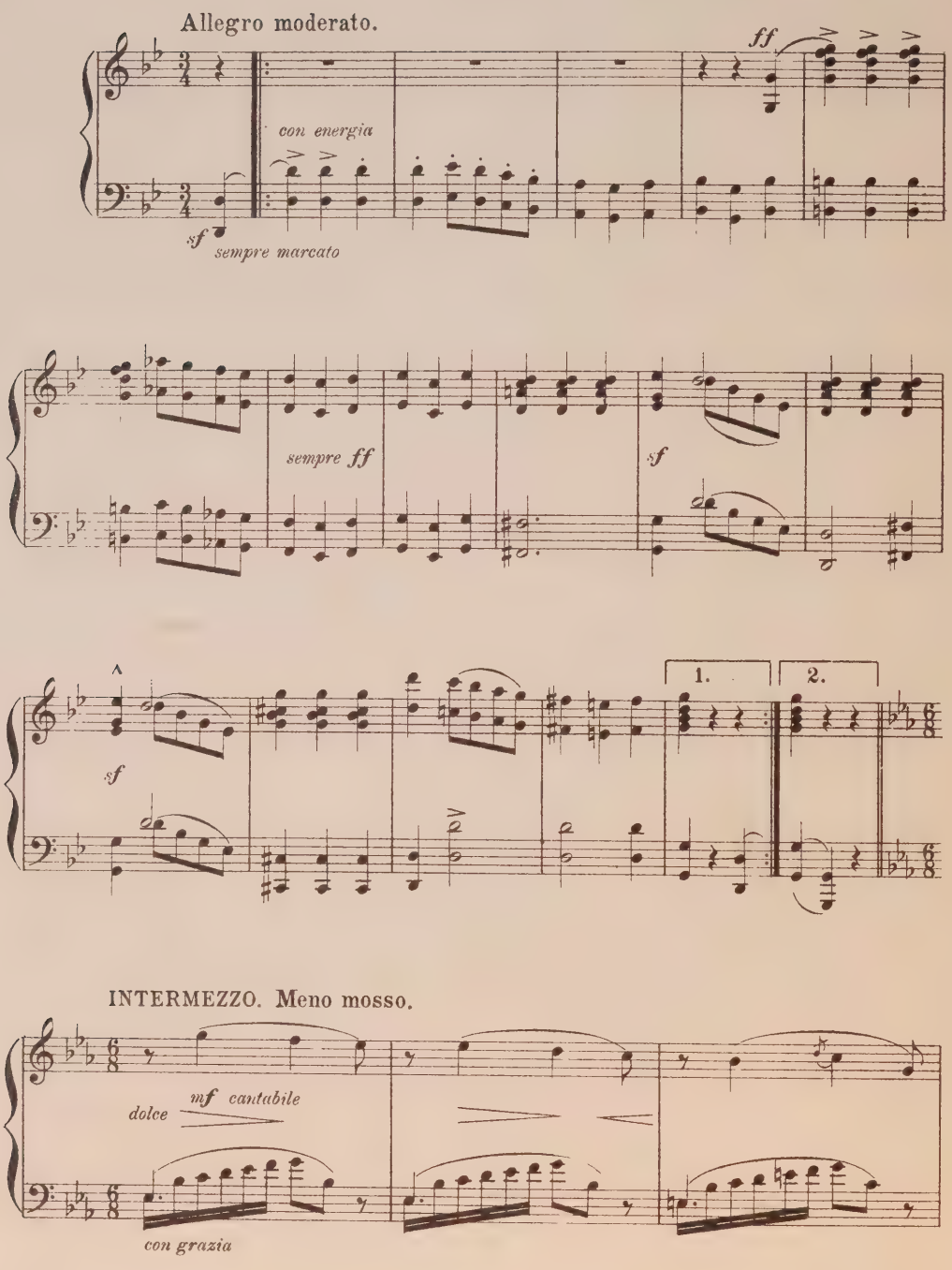
Un poco moderato.

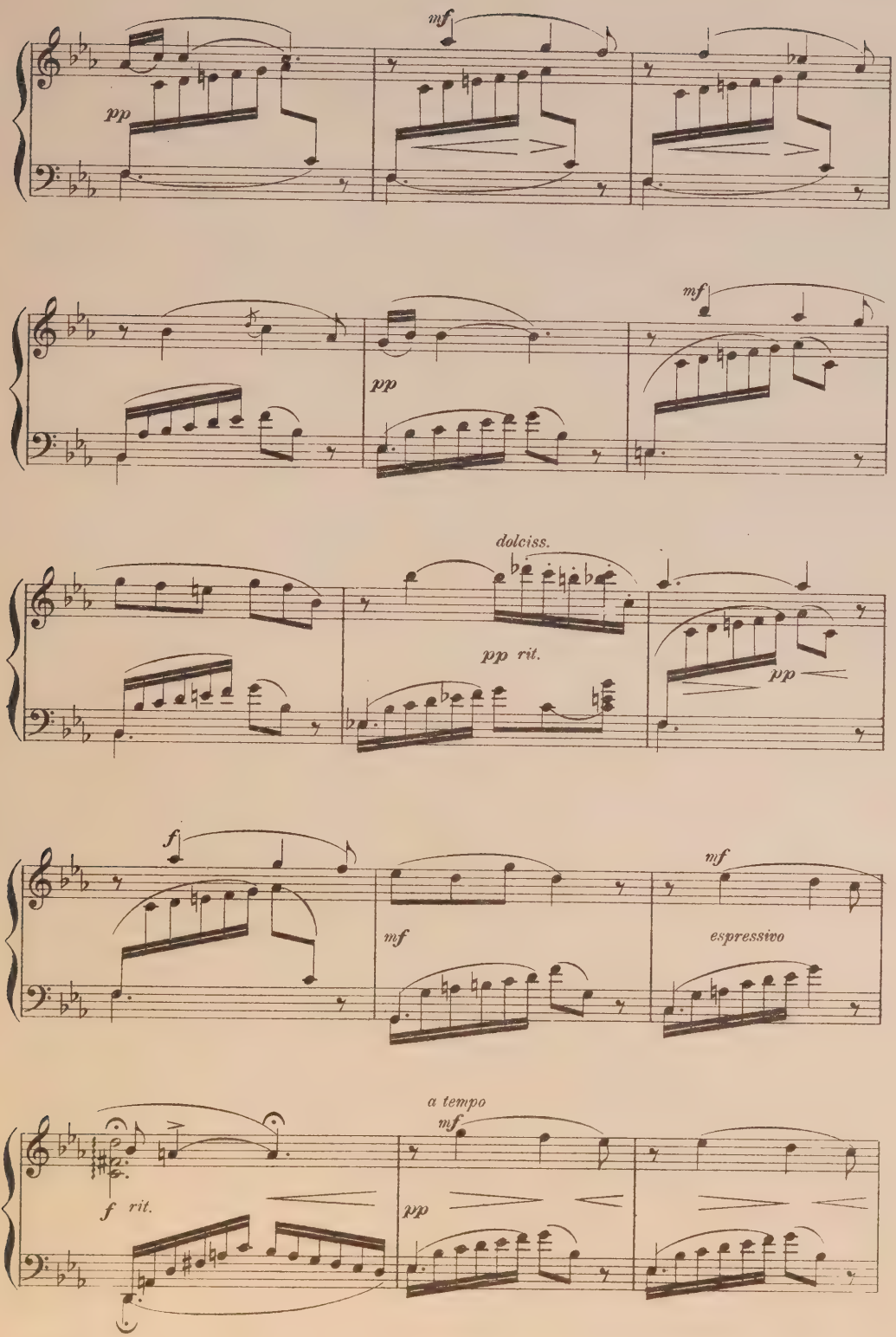


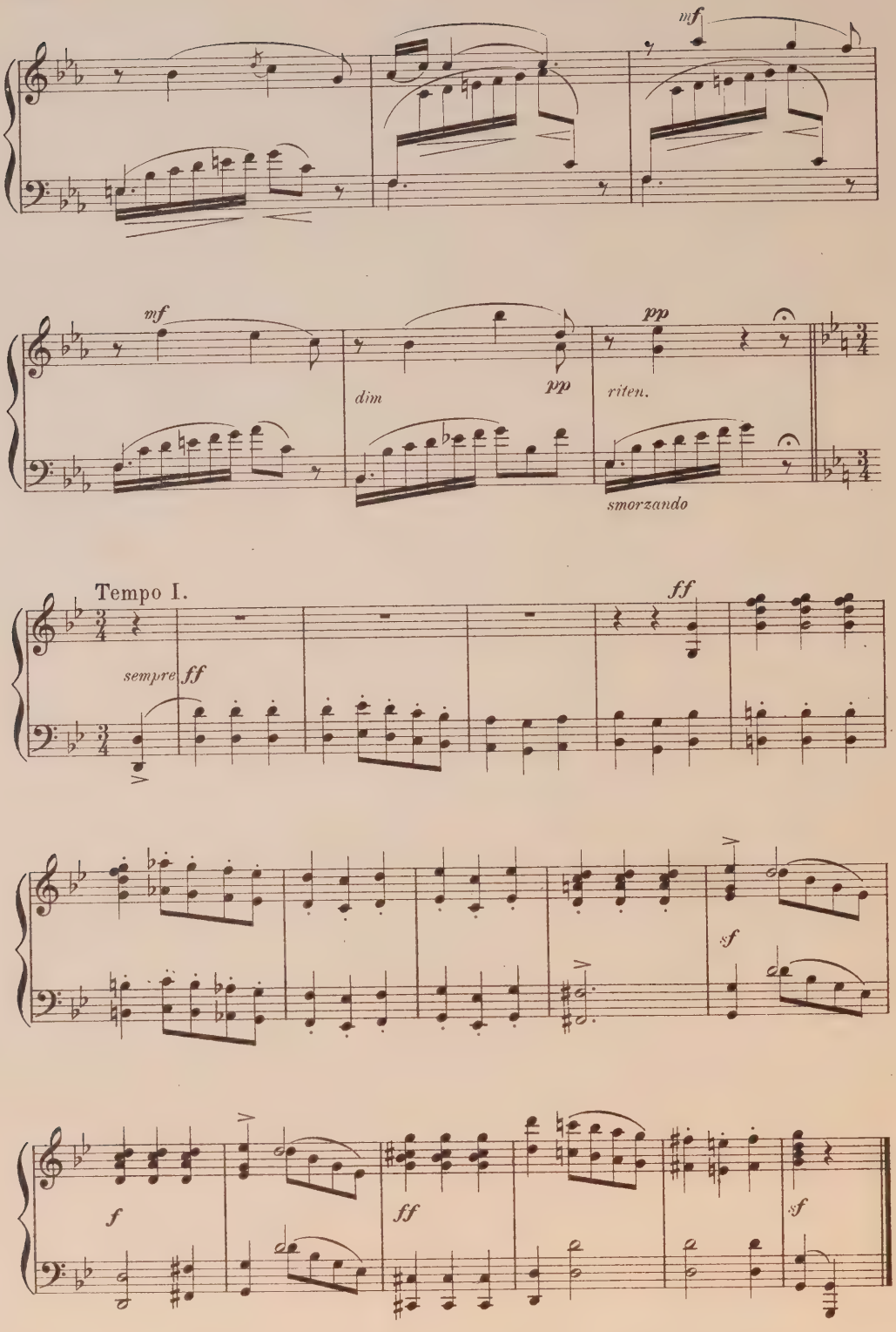

ten
f
mf
p
rubato
mf
f
p sf
pp
sempre p
p

Arabesque.

G. KARGANOFF, Op. 6. № 5.



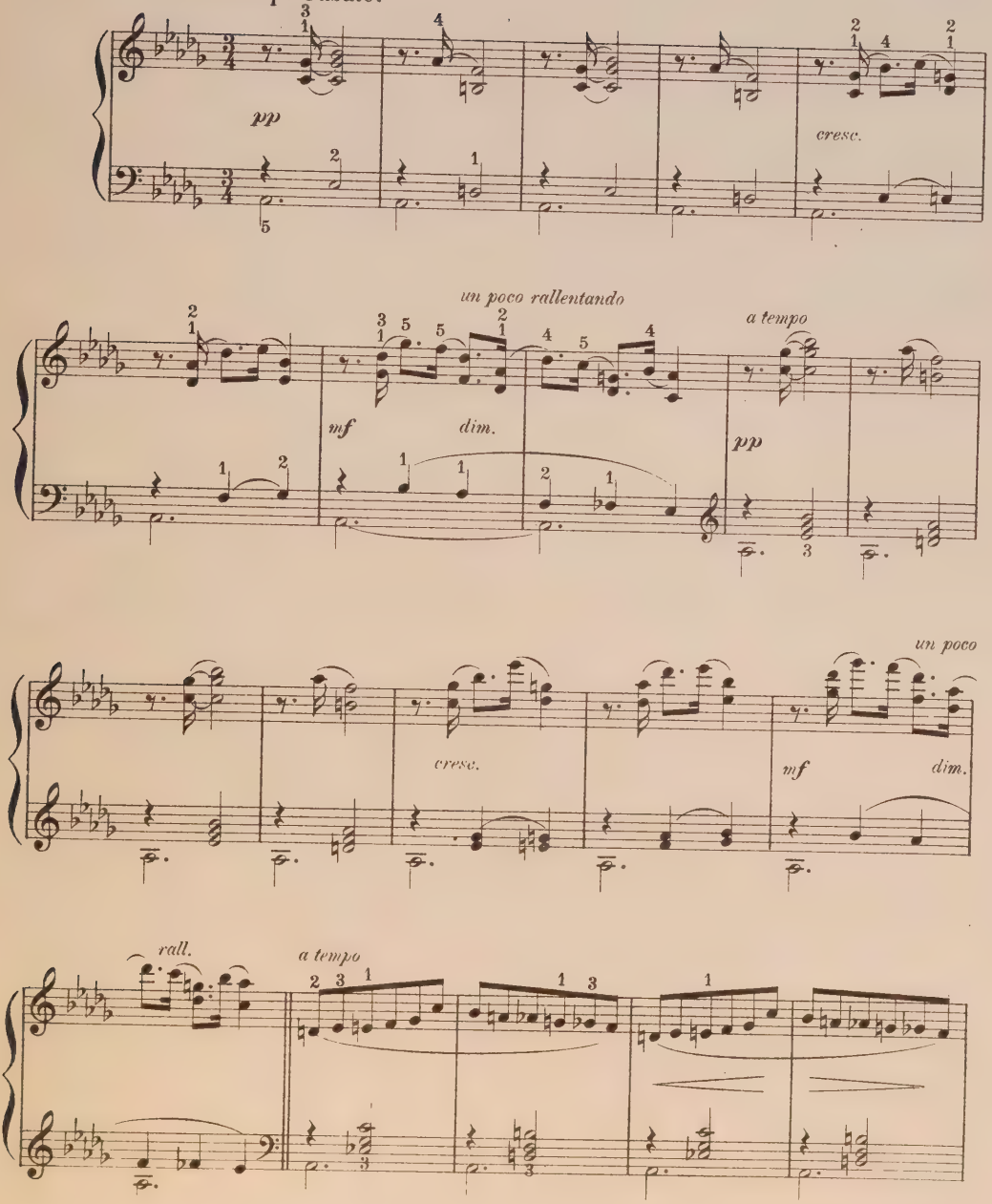

mf
pp
mf
pp
dolciss.
pp rit.
pp
f
mf
mf
espressivo
a tempo
mf
f rit.
pp

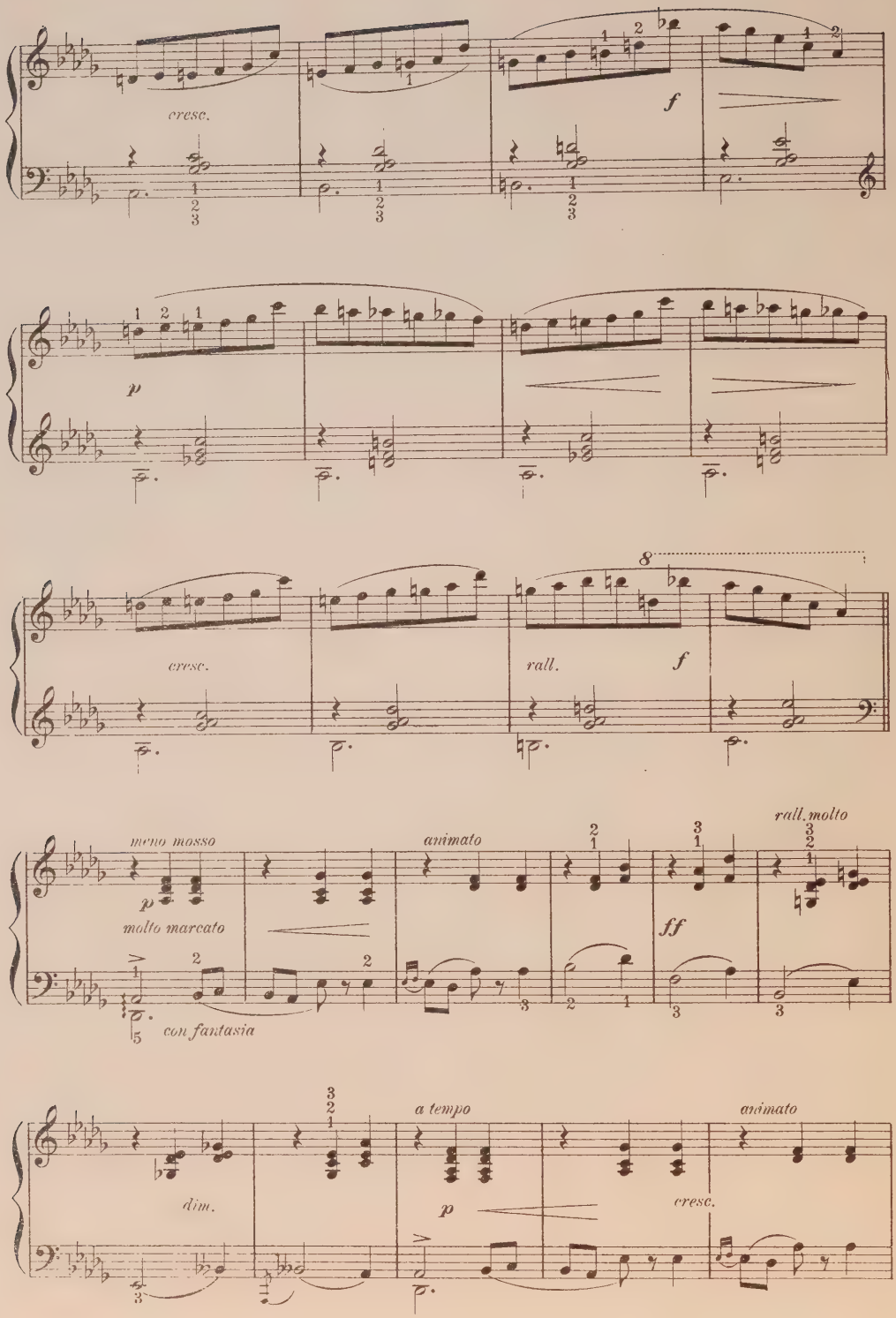

mf
mf
dim
pp
pp
riten.
smorzando
Tempo I.
sempre ff
ff
sf
f
ff
sf

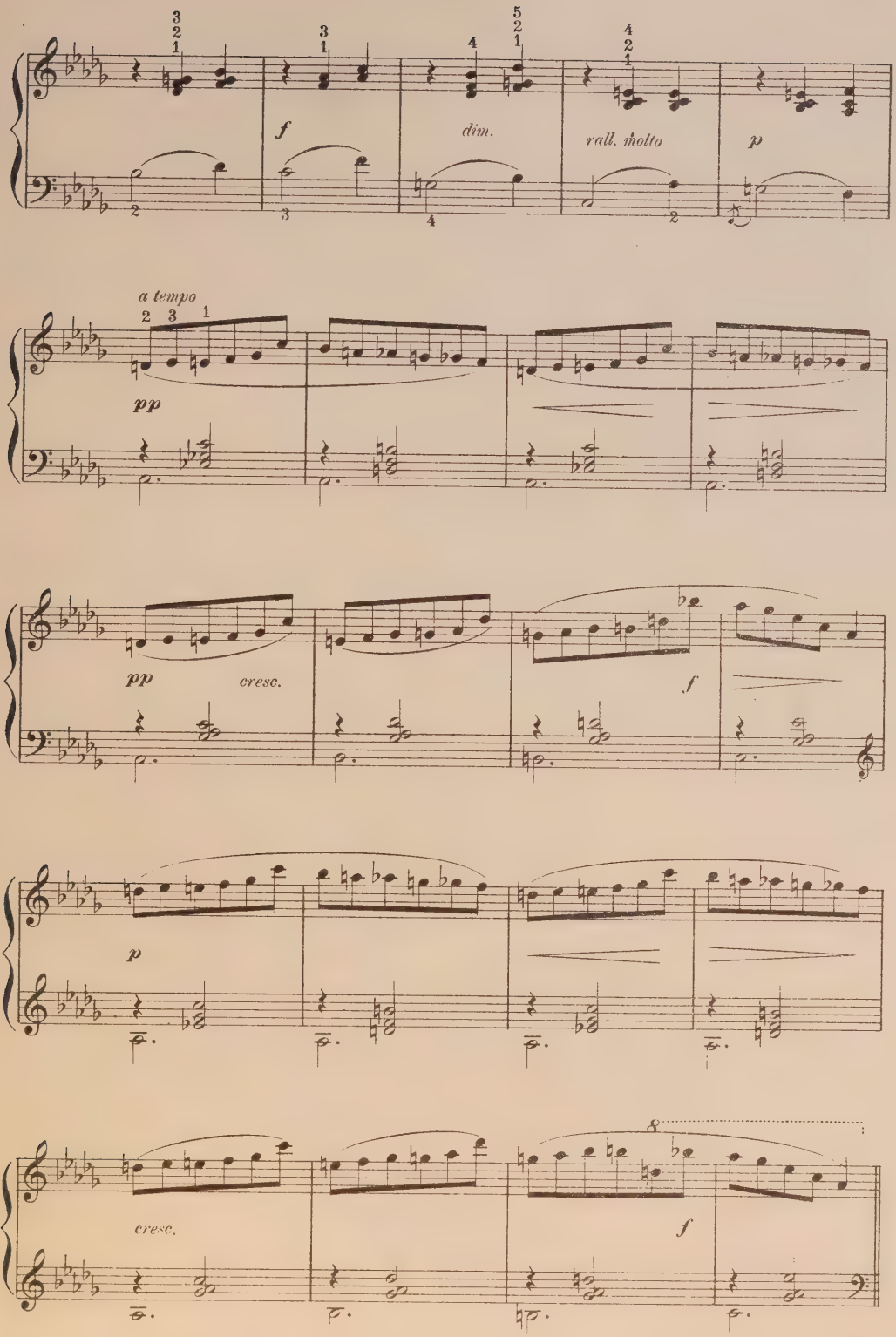
VALSE.

Tempo rubato.

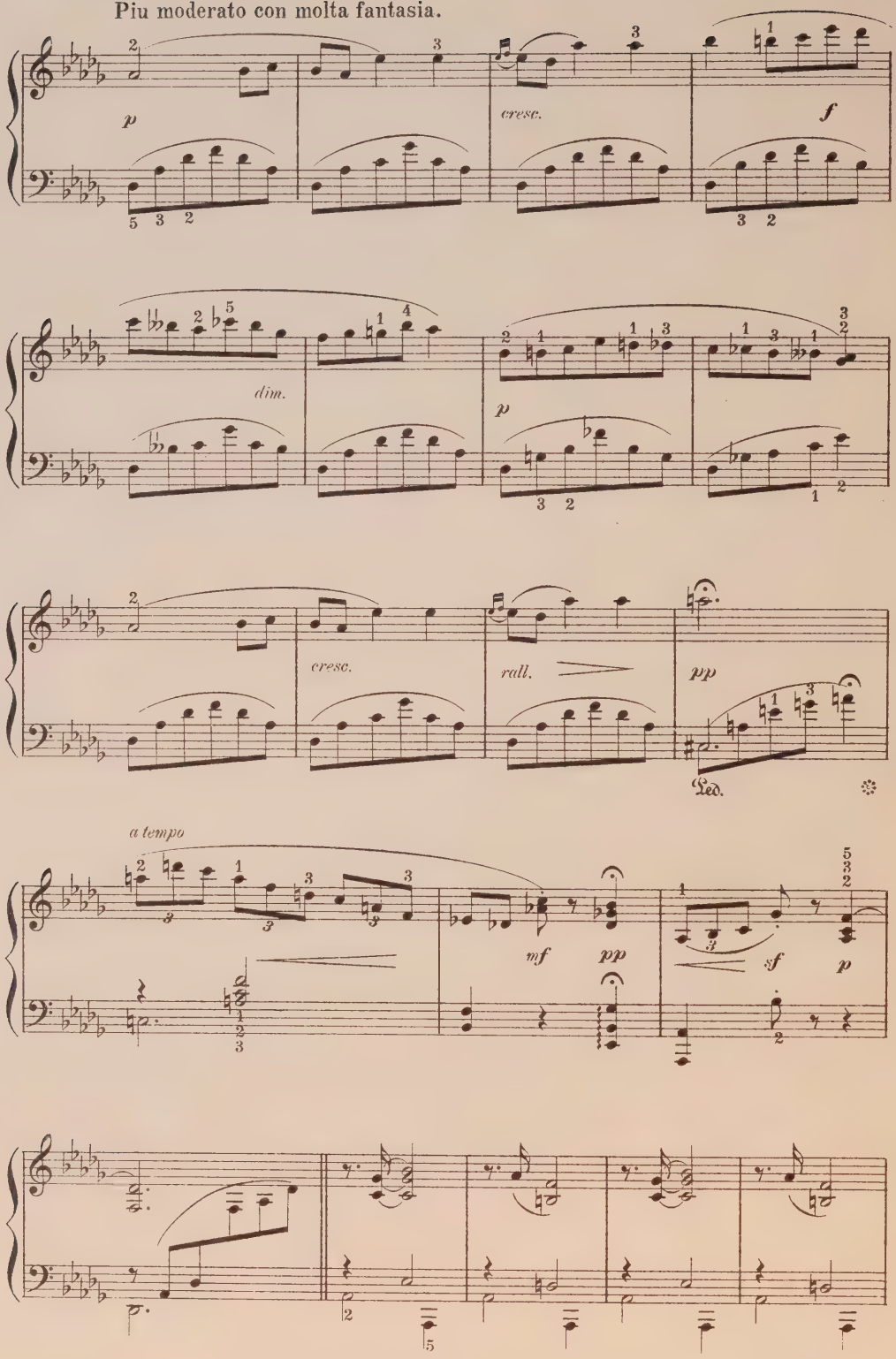
B. GODARD, Op. 66. N°2

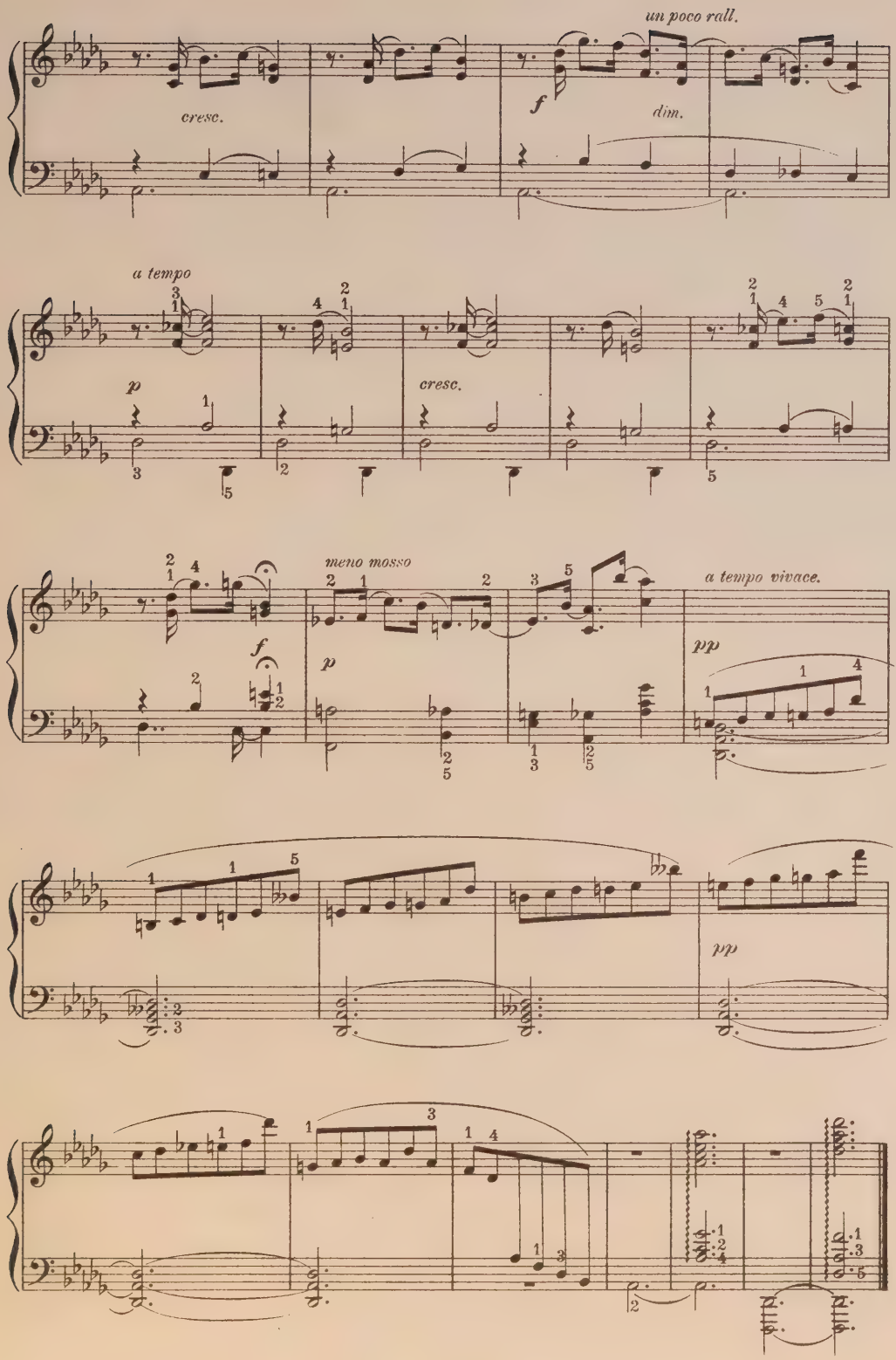



cresc.
f
p
cresc.
8
rall.
f
meno mosso
p
molto marcato
con fantasia
animato
ff
rall. molto
a tempo
p
dim.
animato
cresc.


f
dim.
rall. molto
p
a tempo
pp
pp
cresc.
f
p
cresc.
f
8

Piu moderato con molta fantasia.

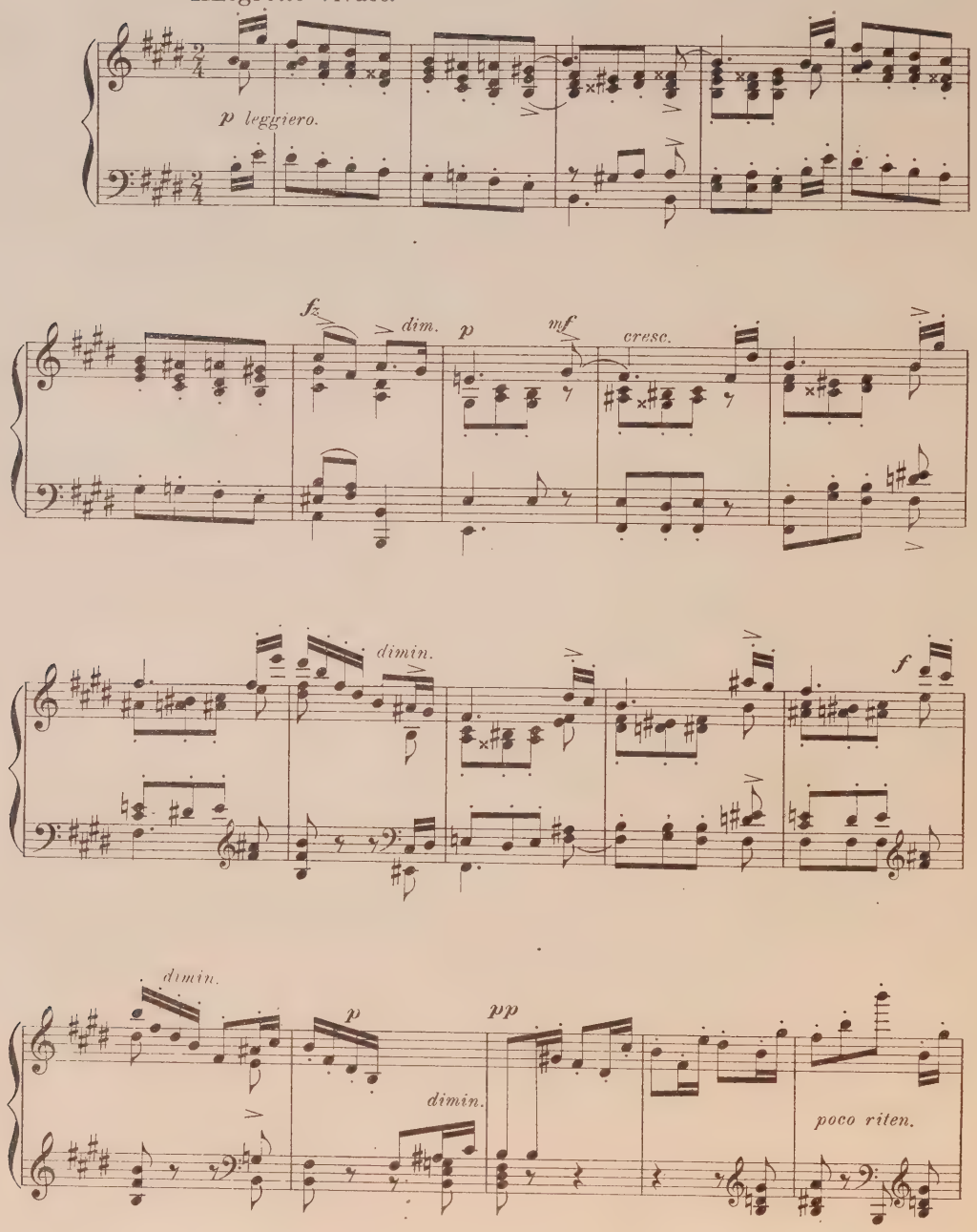


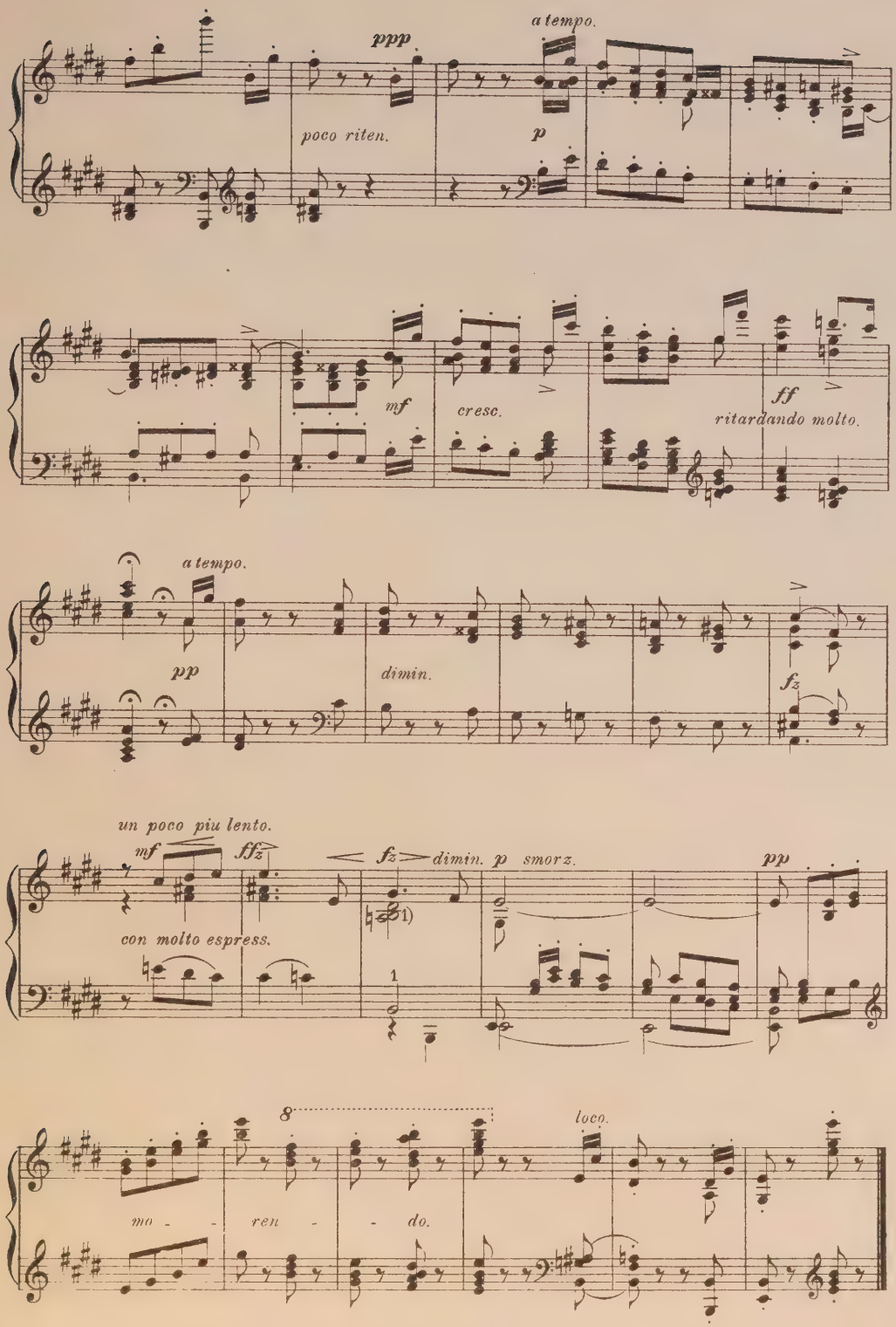

un poco rall.
cresc.
f
dim.
a tempo
p
cresc.
meno mosso
f
p
a tempo vivace.
pp
pp

Cheerfulness.

E. BÜCHNER Op. 12. № 1.

Allegretto vivace.

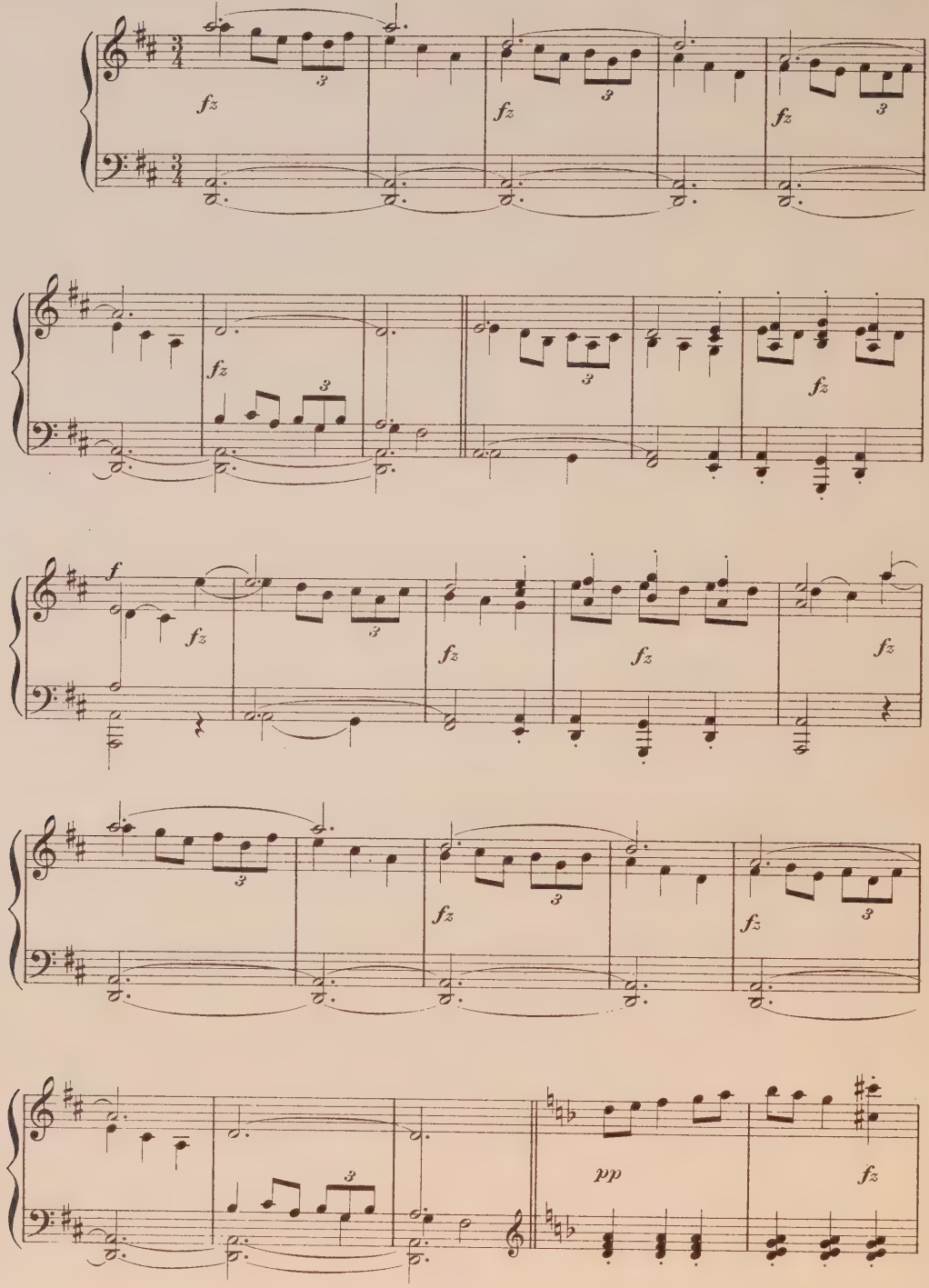


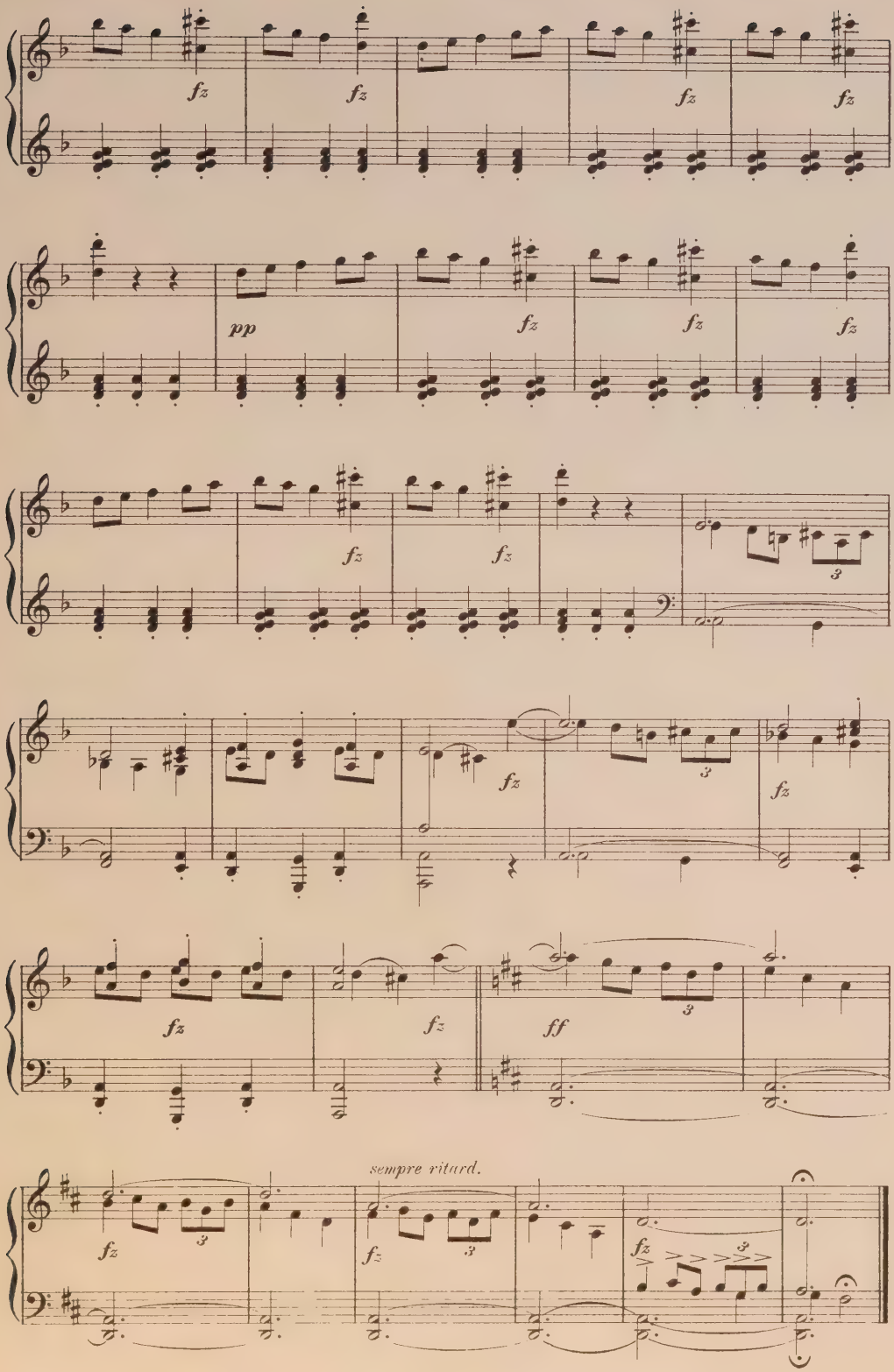

ppp
poco riten.
a tempo.
p
mf
cresc.
ff
ritardando molto.
a tempo.
pp
dimin.
fz
un poco piu lento.
mf
ffz
fz
dimin.
p
smorz.
pp
con molto espress.
8
loco.
mo - ren - do.

Norwegian.

Presto marcato.

Edw. GRIEG, Op. 12 №6.

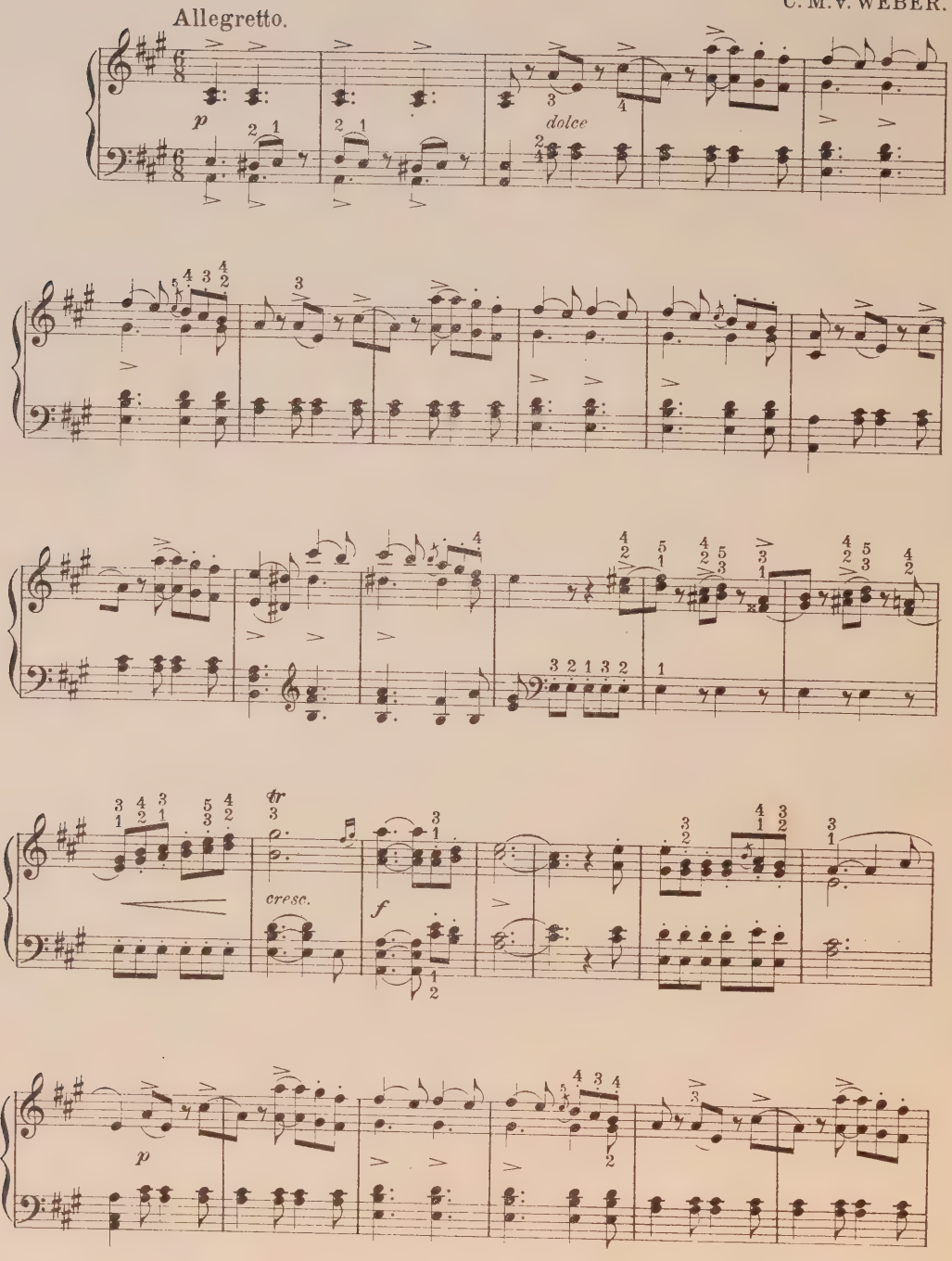


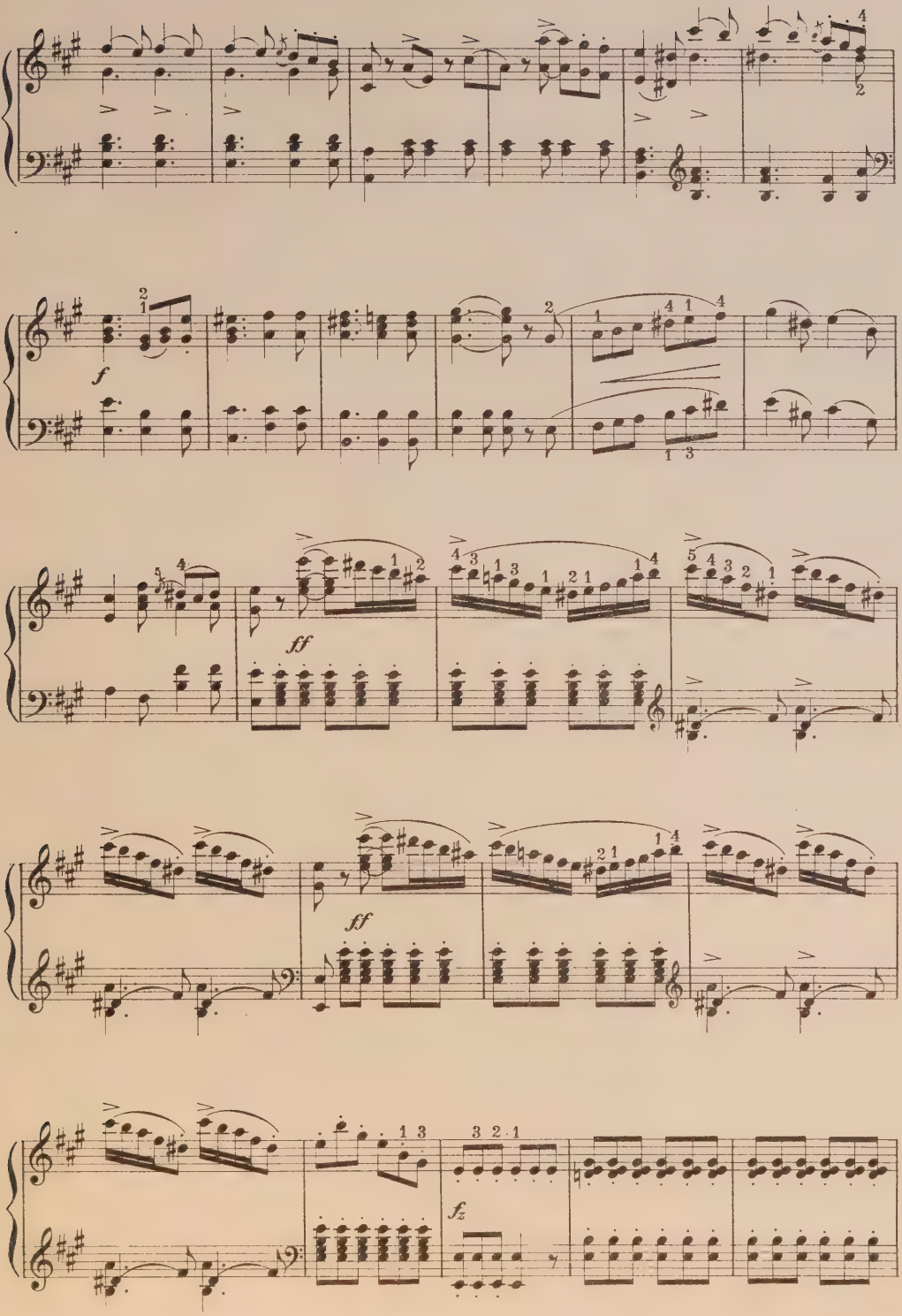

fz
fz
fz
fz
pp
fz
fz
fz
fz
fz
3
fz
3
fz
fz
fz
ff
3
sempre ritard.
fz
3
fz
3
fz
3

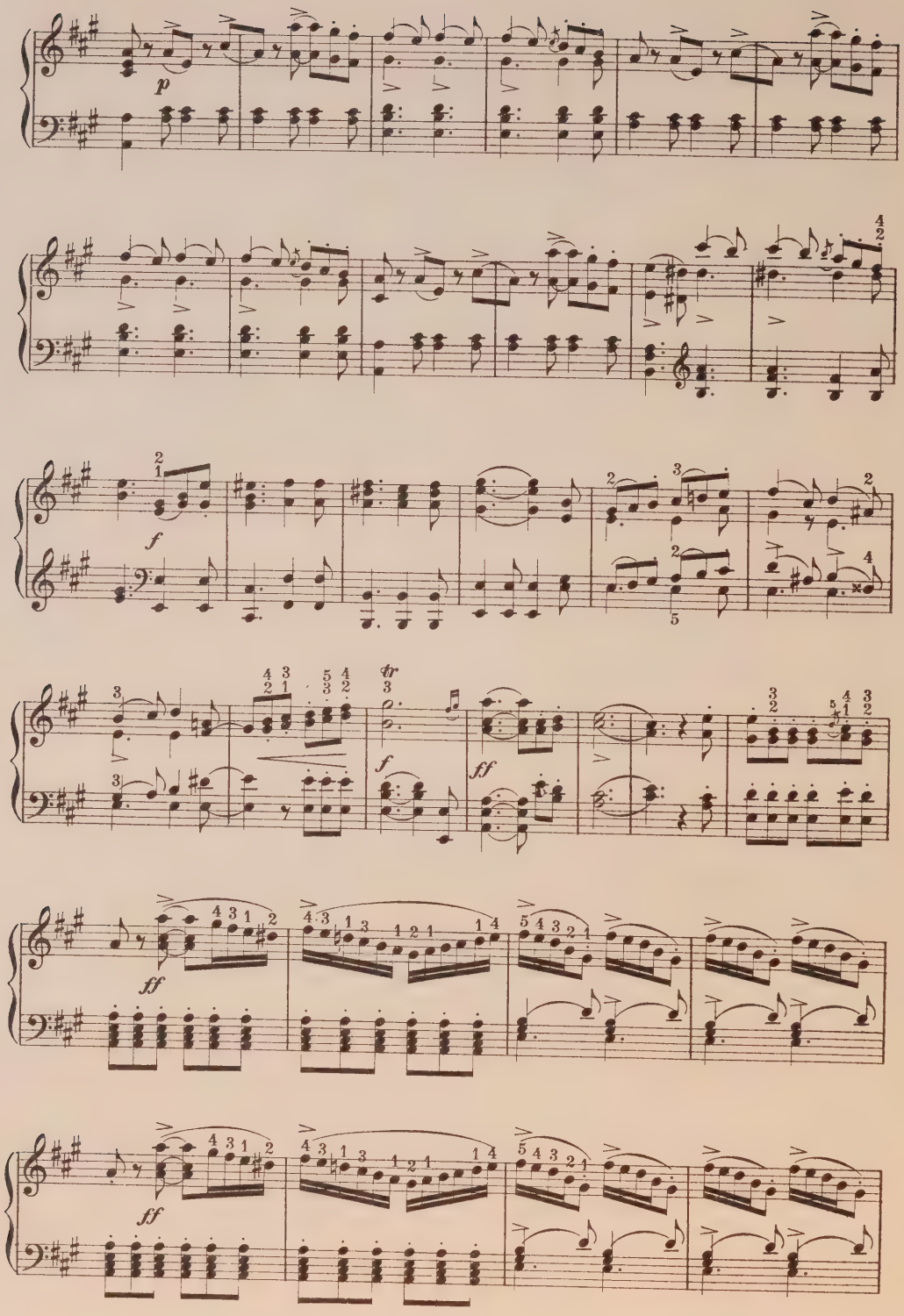
Chorus and Ballet.

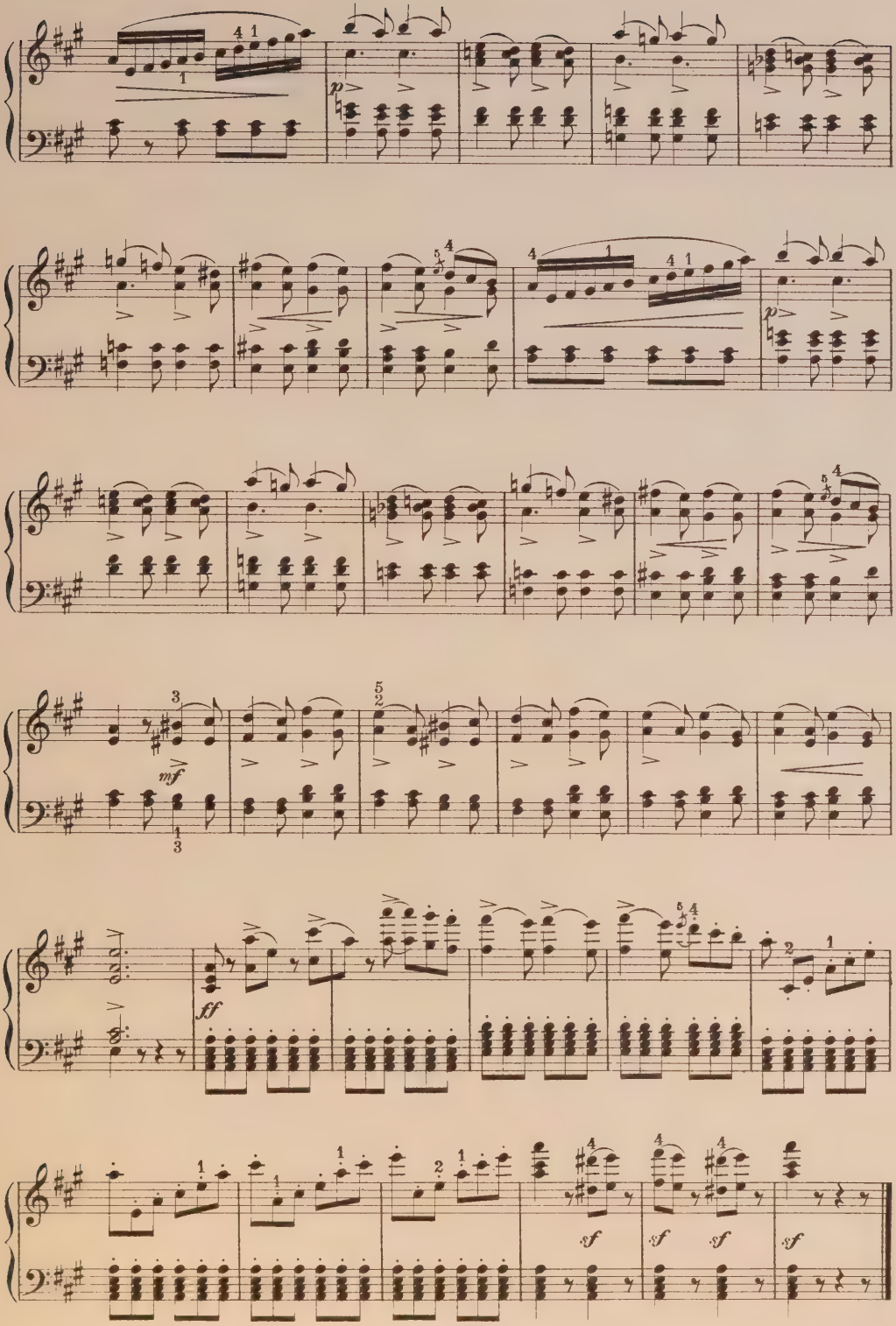
from the Opera "OBERON."

C. M. v. WEBER.




f
ff
ff
fz

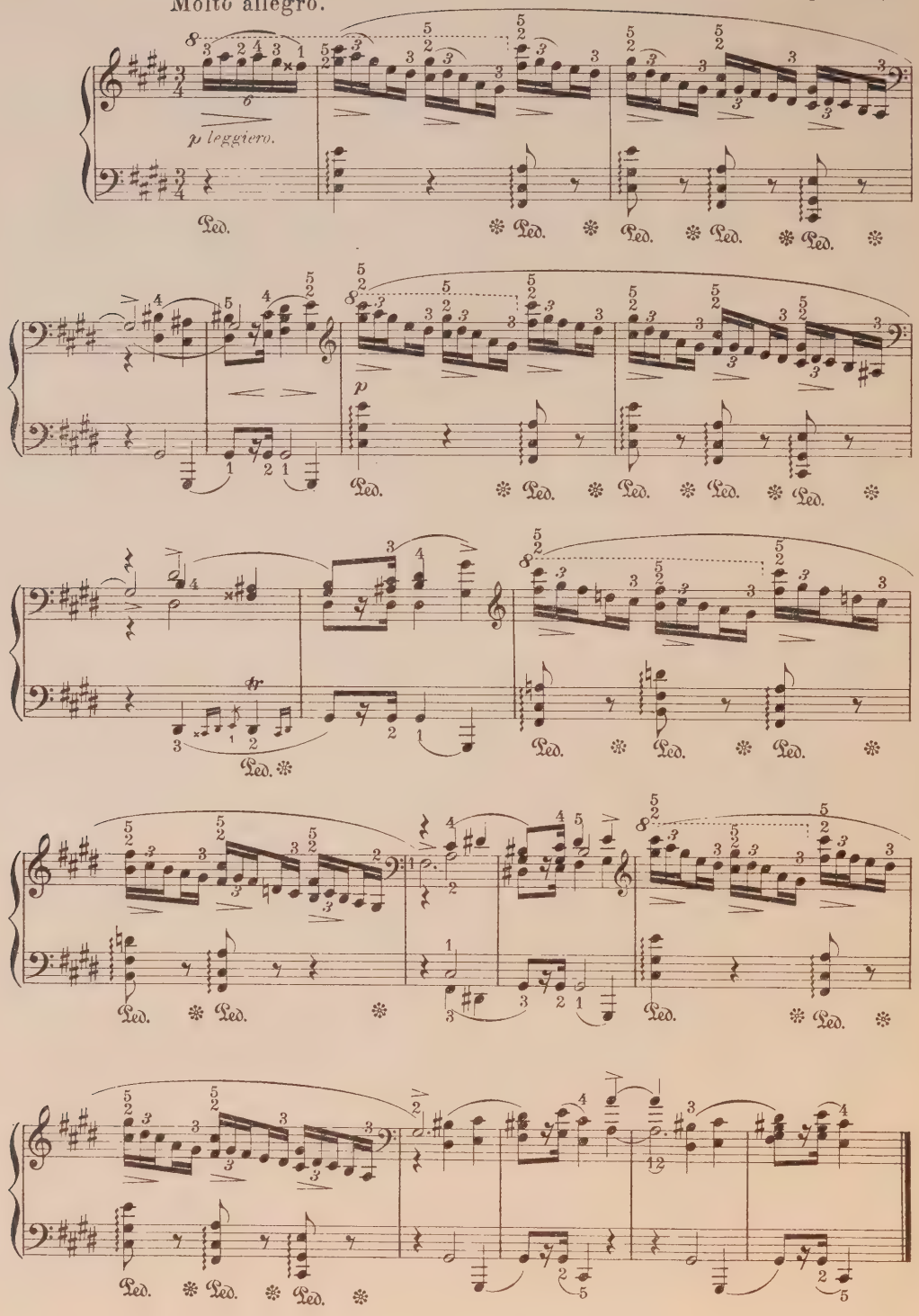

p
f
f
tr
ff
ff
ff


p
mf
ff
sf

Prelude.

F. CHOPIN, Op. 28. № 10.

Molto allégro.



Frank van der Stucken

FRANK VAN DER STUCKEN

FRANK VAN DER STUCKEN was born in Fredericksburg, Gillespie County, Texas, October 15, 1858. He is of German extraction on his mother's side, and inherited from his father Flemish-French blood. When eight years of age his parents left America to reside in Antwerp, where the boy began the study of music under the guidance of the old Belgian master, Peter Benoit. While a mere boy several of Van der Stucken's compositions were successfully produced. A *Gloria*, a *Te Deum* and several motets were played in the churches, and a ballet for the Royal theatre was received with enthusiasm.

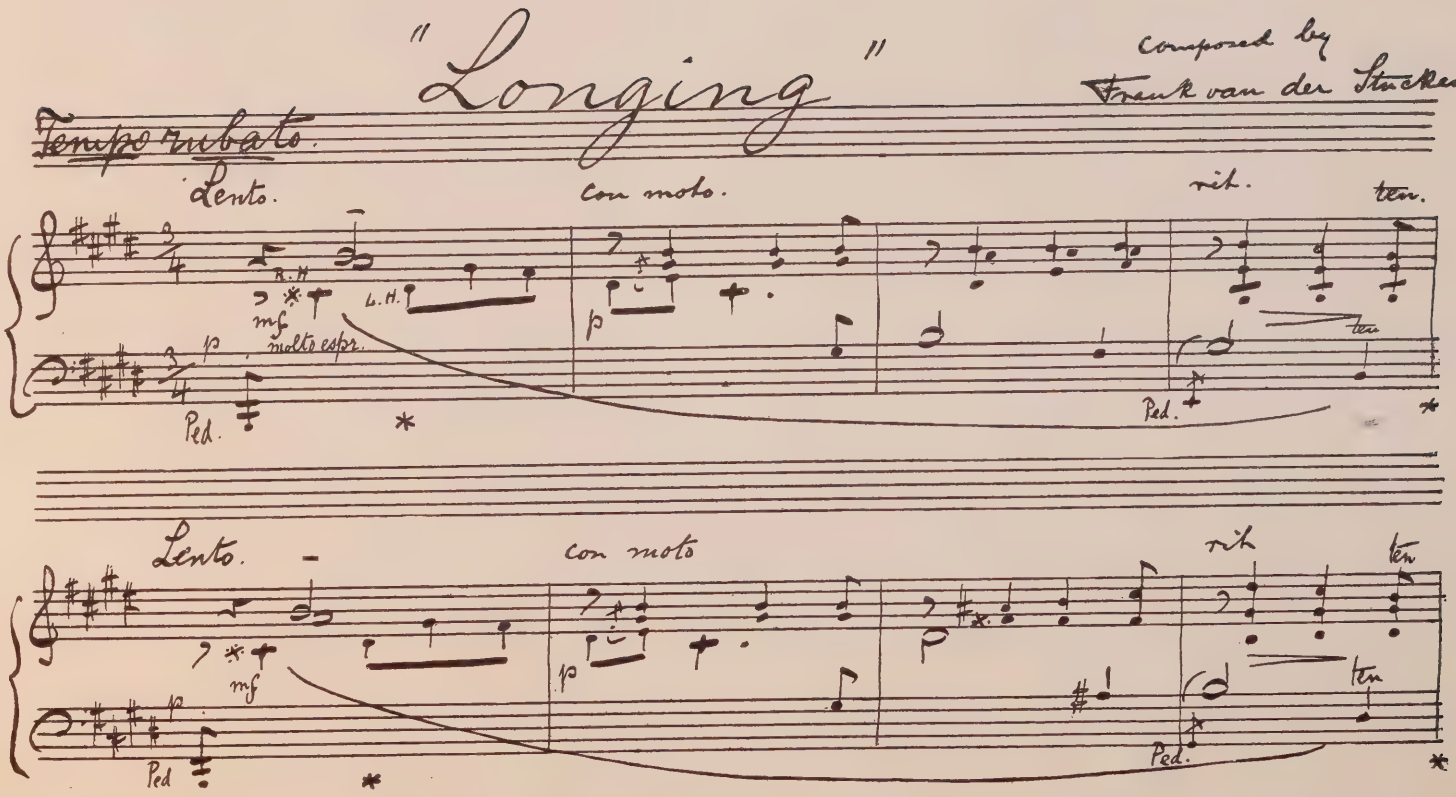
In 1877 we find Van der Stucken in Leipsic studying, much assisted and befriended by Carl Reinecke, Dr. Herman Langer and Edvard Grieg. He wrote several successful songs at this time, as well as choruses. The next few years were given up to musical tours through Austria, Italy, Switzerland and France, ending in Paris with the composition of the symphonic prologue *Ratcliff* and the lyrical drama *Vlasda*.

In 1881 he became capellmeister at the Breslau theatre, for which he composed the music for Shakespeare's *Tempest*. Two years later he went to Weimar, where he enjoyed the friendly guidance of Liszt, under whose auspices some of his compositions were produced at a benefit concert in the court theatre.

In 1884 Van der Stucken was invited to come to New York and undertake the musical direction of the Arion male chorus, which he accepted, and through his efforts the Arion attained a remarkable degree of excellence. In 1885 he gave in Steinway Hall the first concert made up entirely of American compositions, and during the year that followed, a series of concerts were successfully given where all compositions from song to symphony were by Americans.

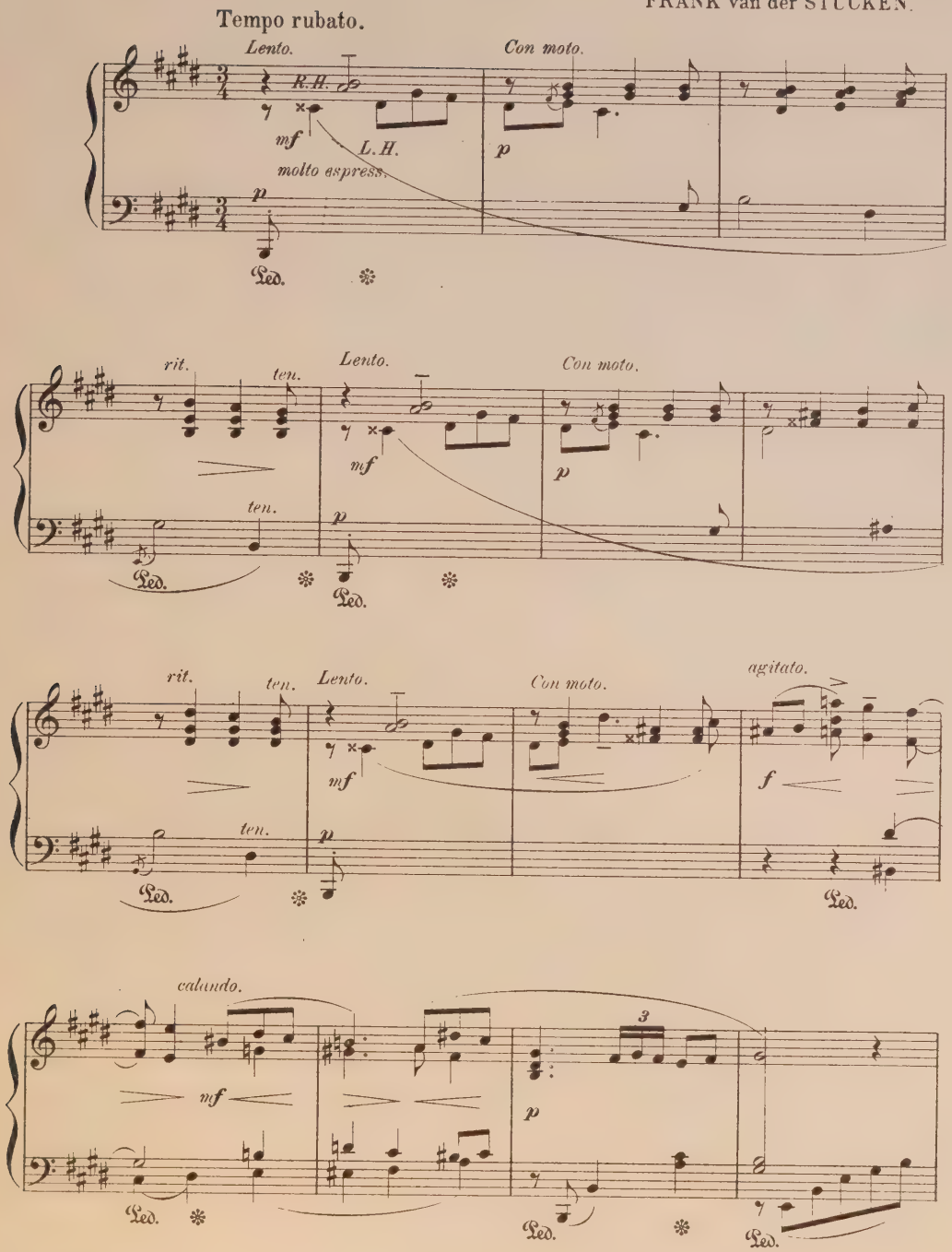
In 1887 he conducted the musical festival at Indianapolis, and two years later went to Berlin to conduct a concert of the Philharmonic orchestra. In the following years he conducted on various important occasions in France and America, the most important of which was, perhaps, the New York Sängerfest in June, 1894. He has been conductor of the Cincinnati Symphony Concerts since 1895, Dean of the College of Music of Cincinnati since 1897, and successor of Theodore Thomas as Musical Director of the Cincinnati May Festivals since 1905. He will also direct that of 1912.

Among his principal compositions for the orchestra, in addition to the above, are: *Pagina d' Amore Idylle*, *Gavotte* and many instrumentations of standard works, as for example: Schubert's *Psalm xxiii*, Liszt's *Rheinweinlied*, Mendelssohn's *Auf Flügeln des Gesanges* and *Frühlingslied*. One of his late works is an overture published in 1900, *Pax Triumphans*. He has published about fifty songs, thirty part songs for mixed voices and for male choruses, and two sets of piano pieces, all of which are also published in Europe.

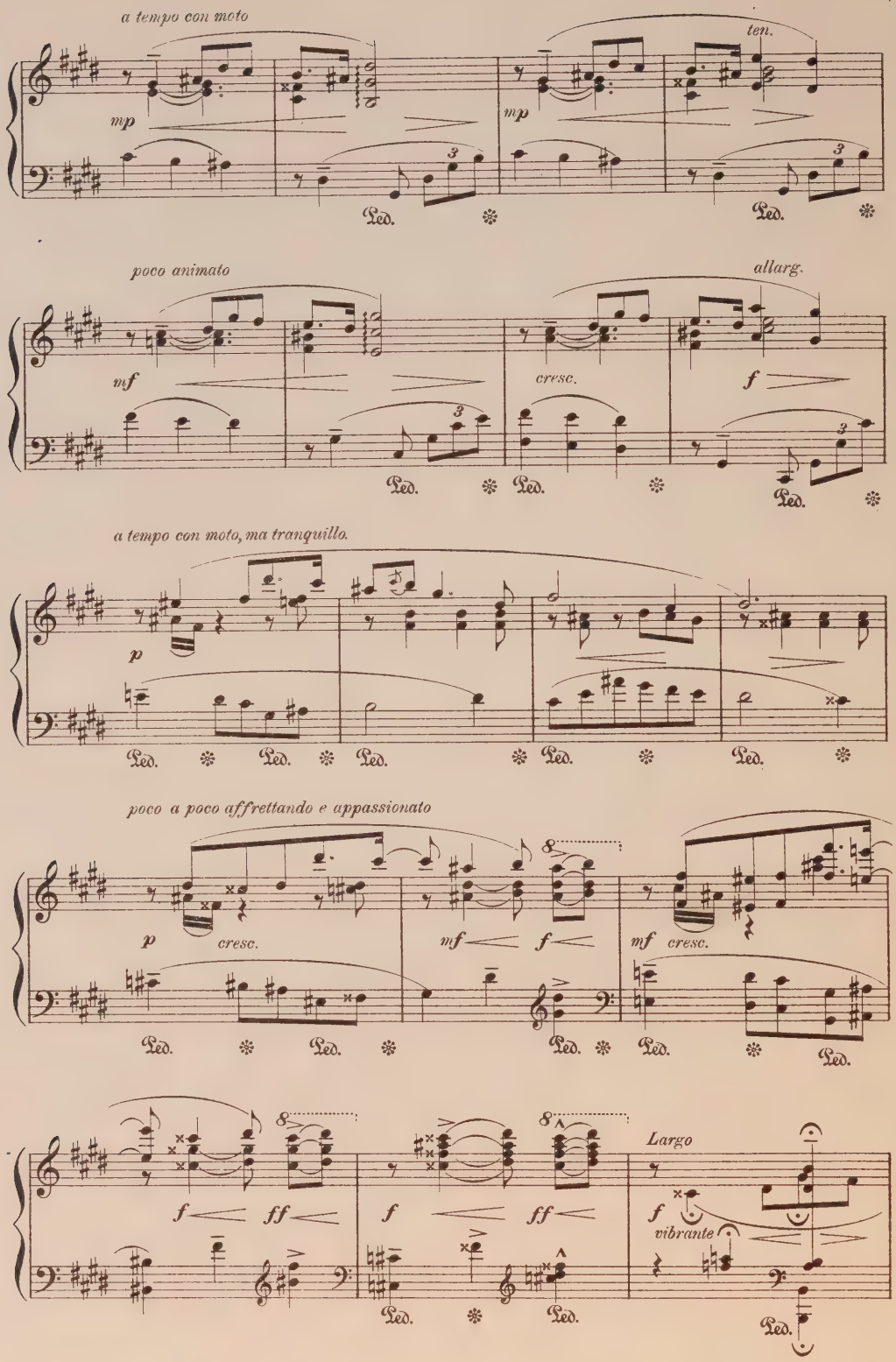

"Longing"
composed by
Frank van der Stucken
Tempo rubato.
Lento.
con moto.
rit.
ten.
R.H.
L.H.
mf
molto espr.
p
Ped.
Lento.
con moto
rit
ten
mf
p
Ped.

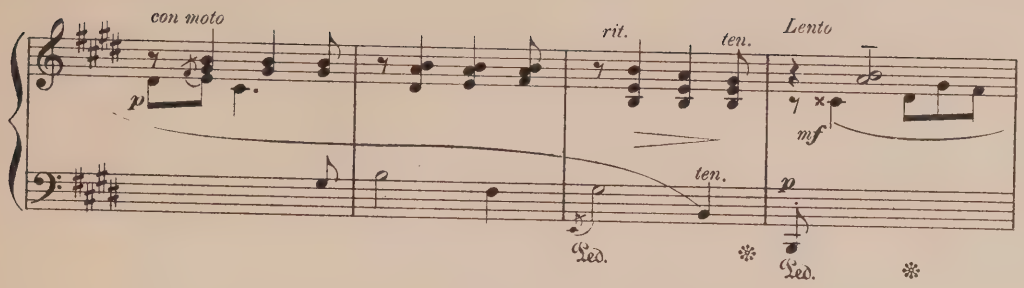
Longing.

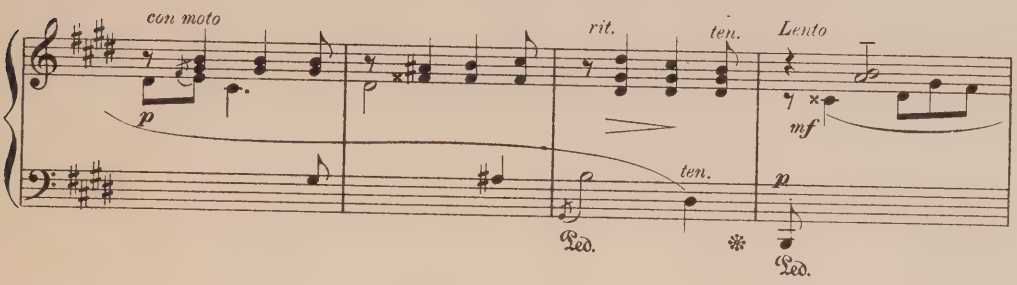
FRANK van der STUCKEN.

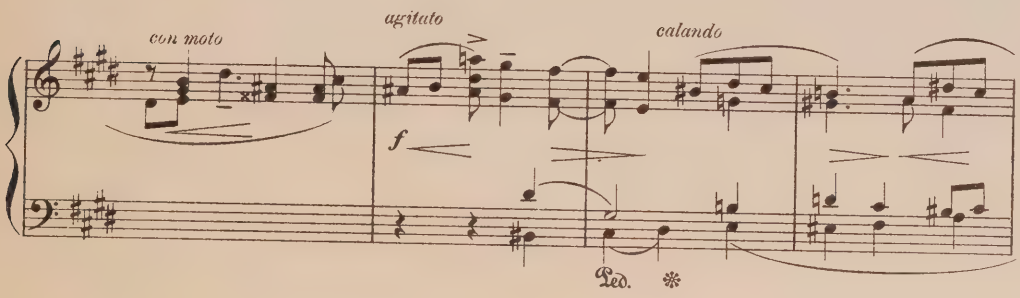


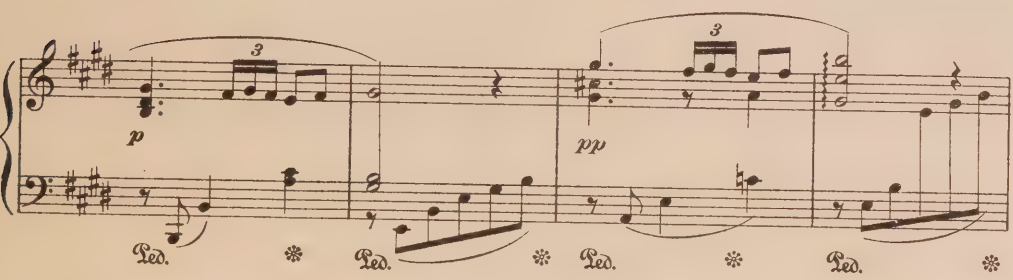
Copyright 1895 by J. B. Millet Company

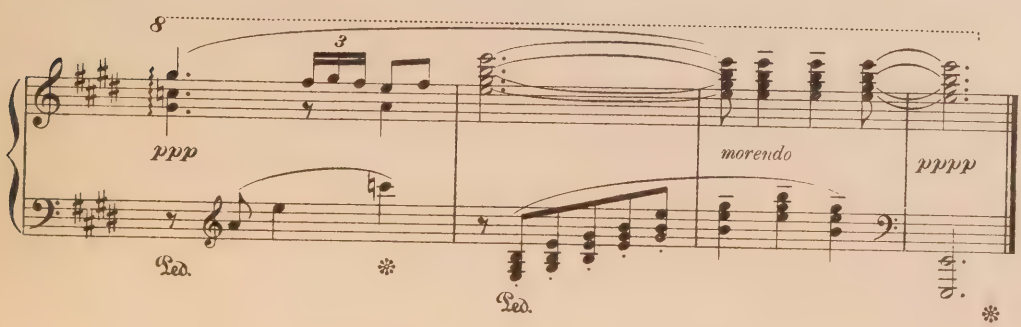

a tempo con moto
mp
ten.
mp
poco animato
allarg.
mf
cresc.
f
a tempo con moto, ma tranquillo.
p
poco a poco affrettando e appassionato
p
cresc.
mf
f
mf
cresc.
f
ff
f
ff
Largo
f
vibrante


con moto
p
rit.
ten.
Lento
mf
ten.
p
Ped.
Ped.


con moto
p
rit.
ten.
Lento
mf
ten.
p
Ped.
Ped.


con moto
agitato
calando
f
Ped.


3
p
3
pp
Ped.
Ped.
Ped.
Ped.


8
3
ppp
morendo
pppp
Ped.
Ped.

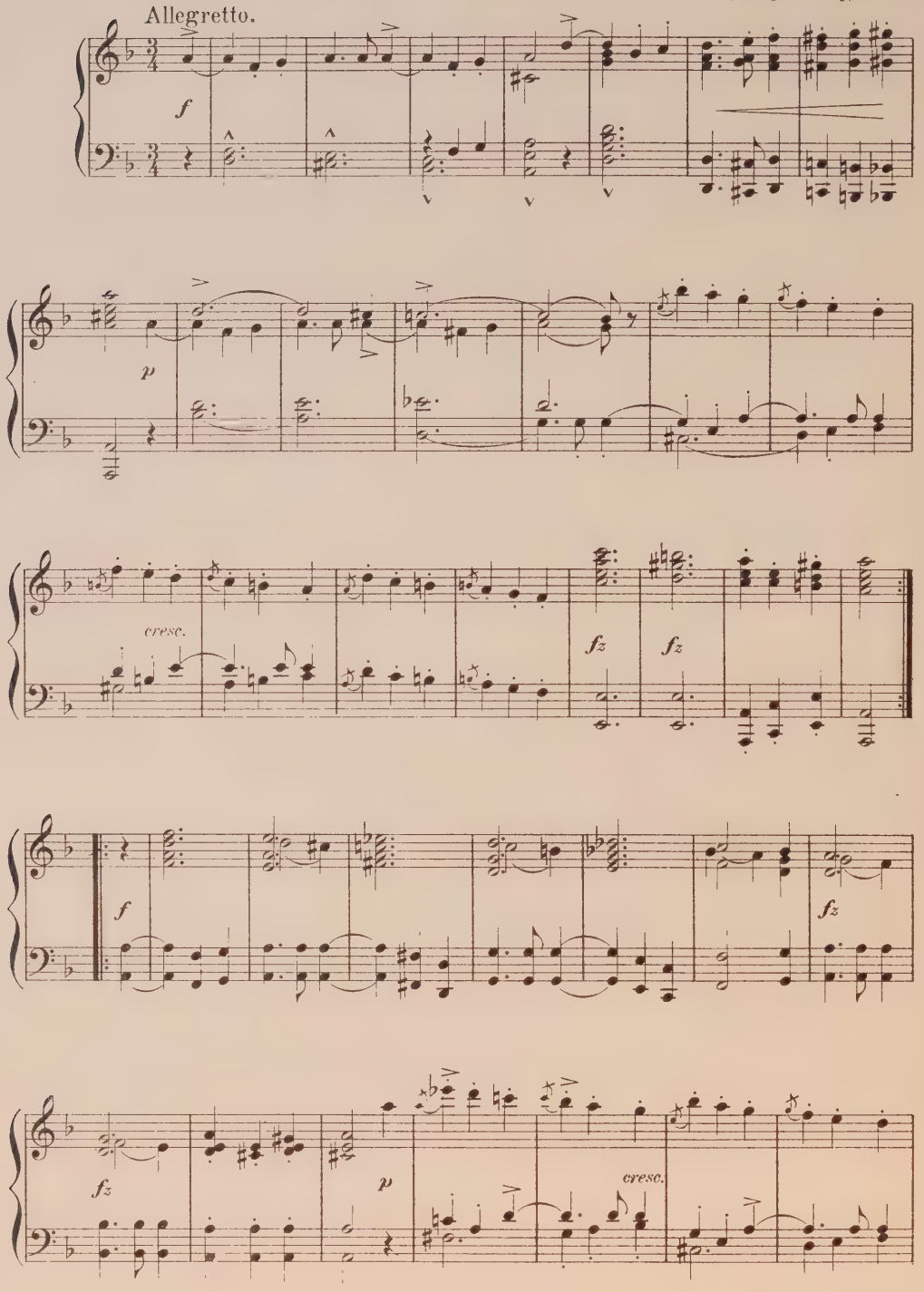
Scherzo

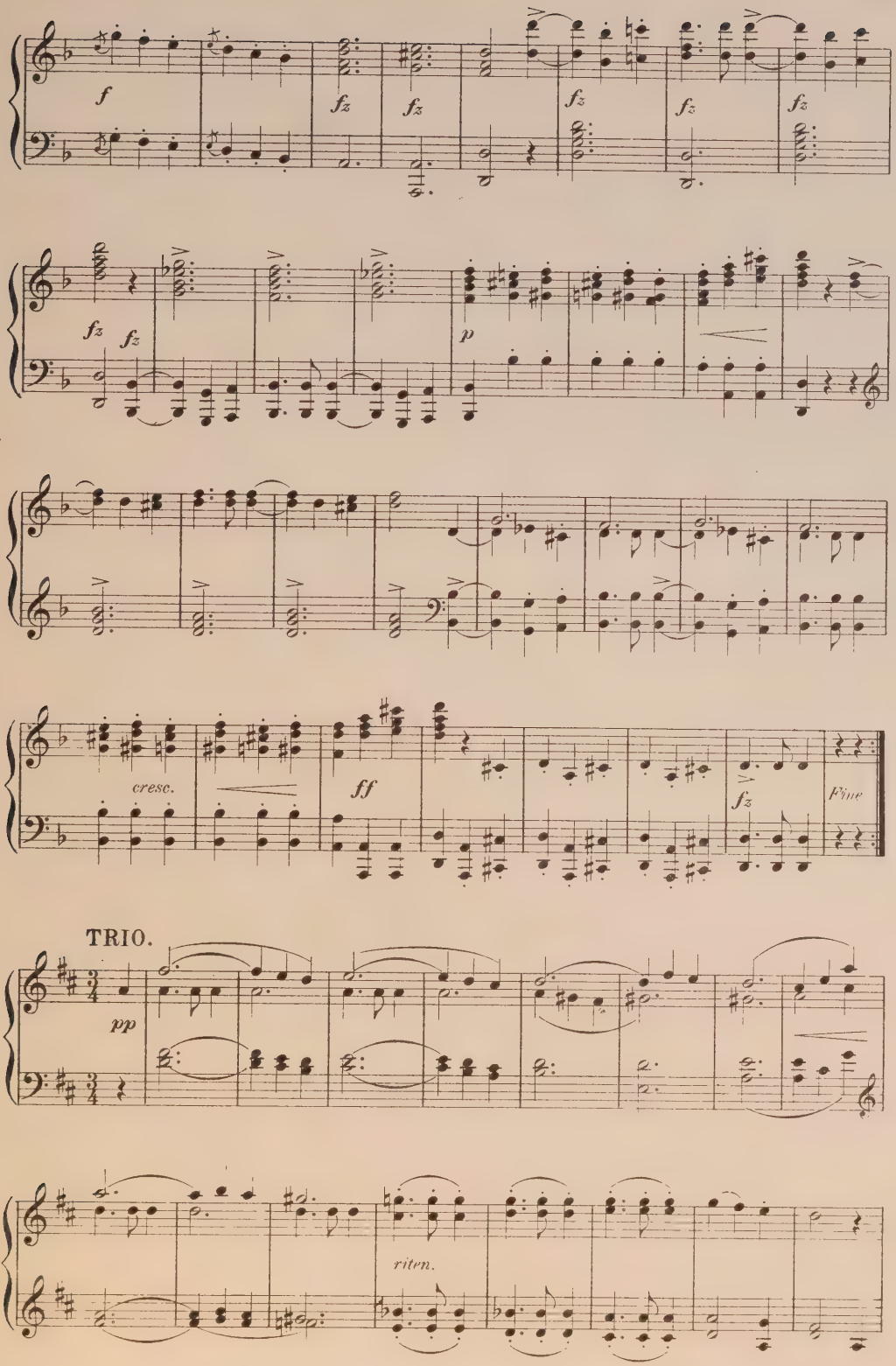
from the

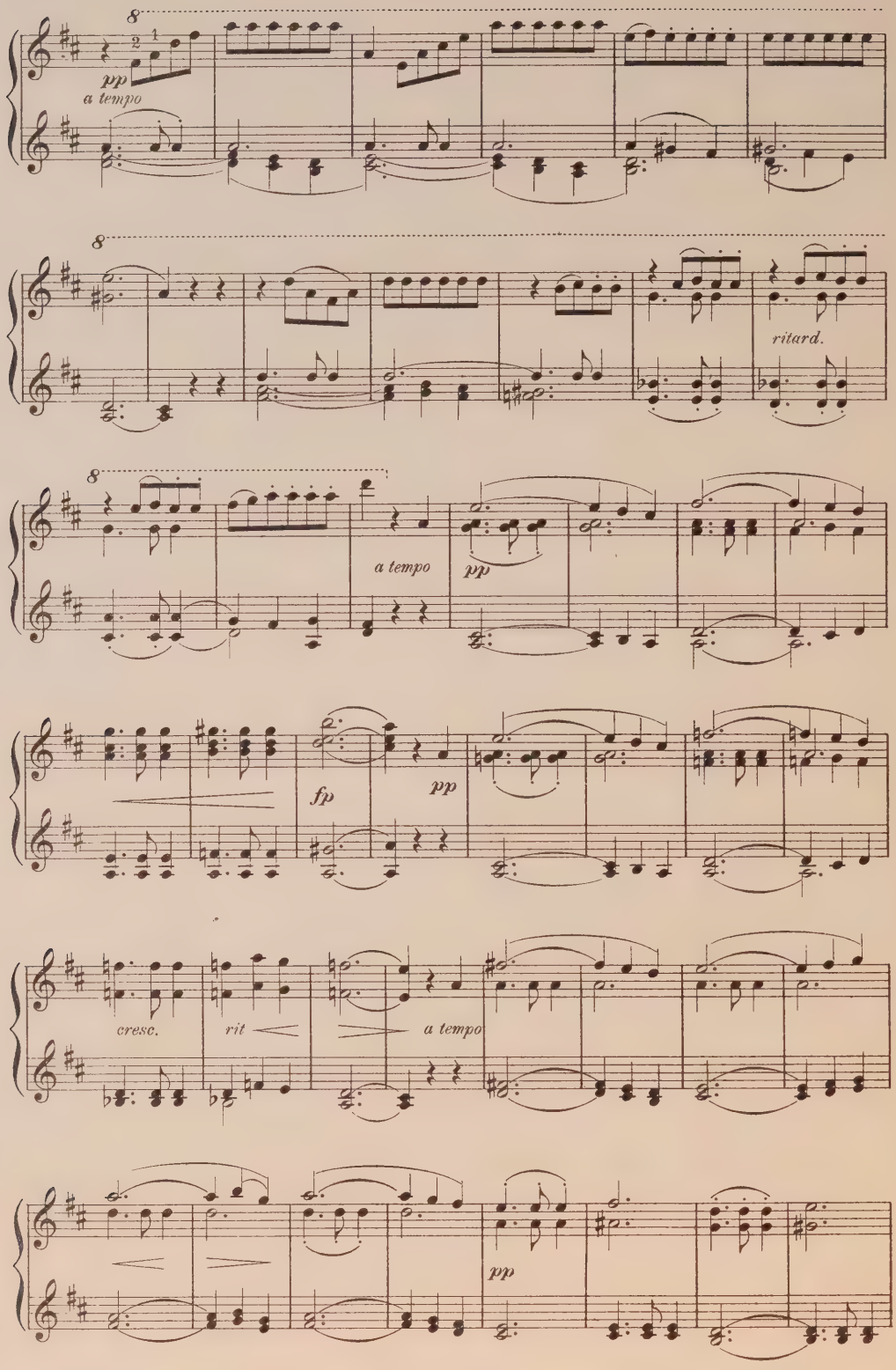
String Quartet in D Minor.

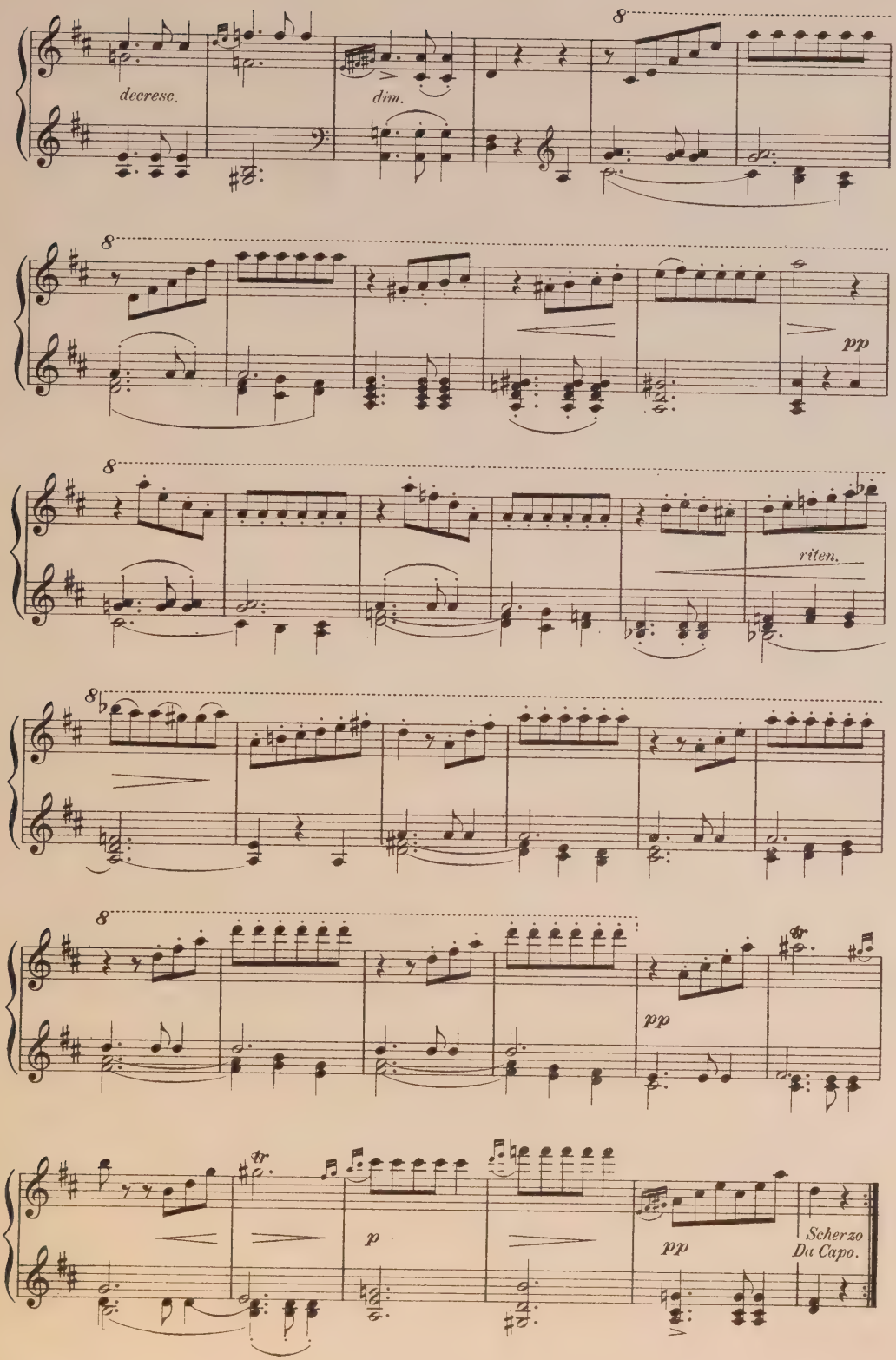
F. SCHUBERT.

arranged by Karl Hoffbauer.




f
fz
fz
fz
fz
fz
fz
fz
p
cresc.
ff
fz
Fine
TRIO.
pp
riten.

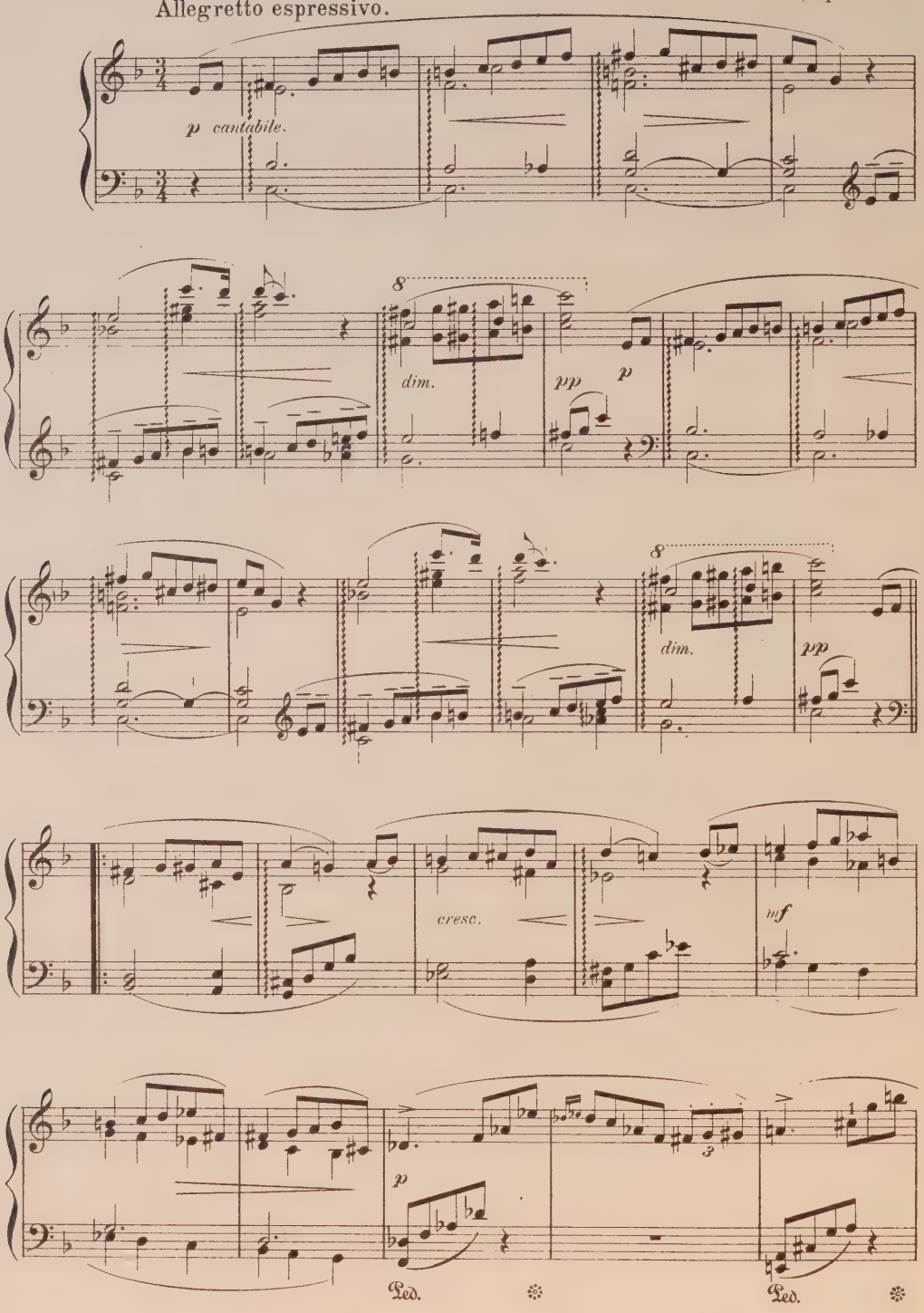

8
pp
a tempo
8
ritard.
8
a tempo
pp
fp
pp
cresc.
rit
a tempo
pp

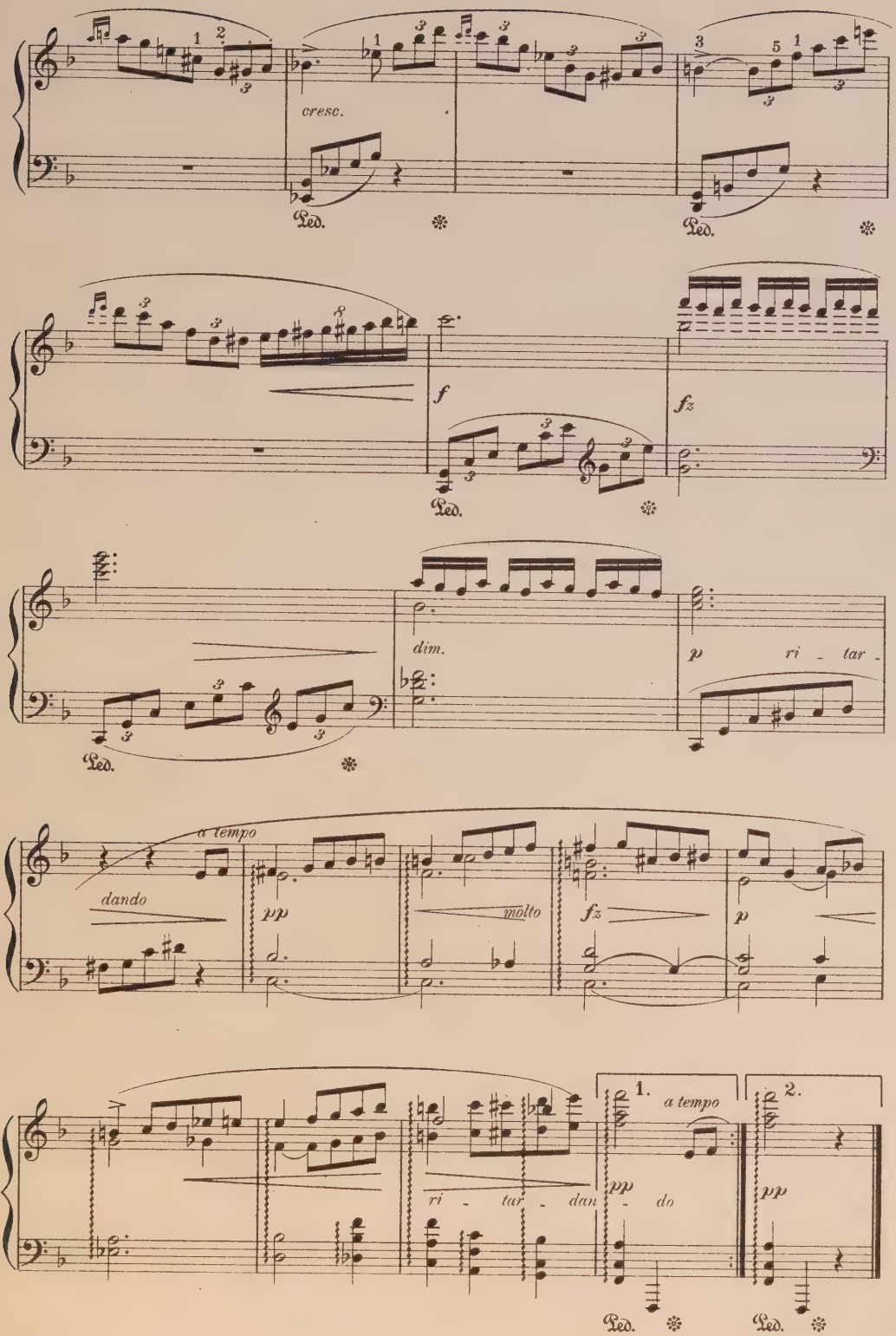

decrese.
dim.
8
pp
riten.
tr
p
Scherzo
Da Capo.

Albumleaf.

E. GRIEG, Op 28. №2.

Allegretto espressivo.

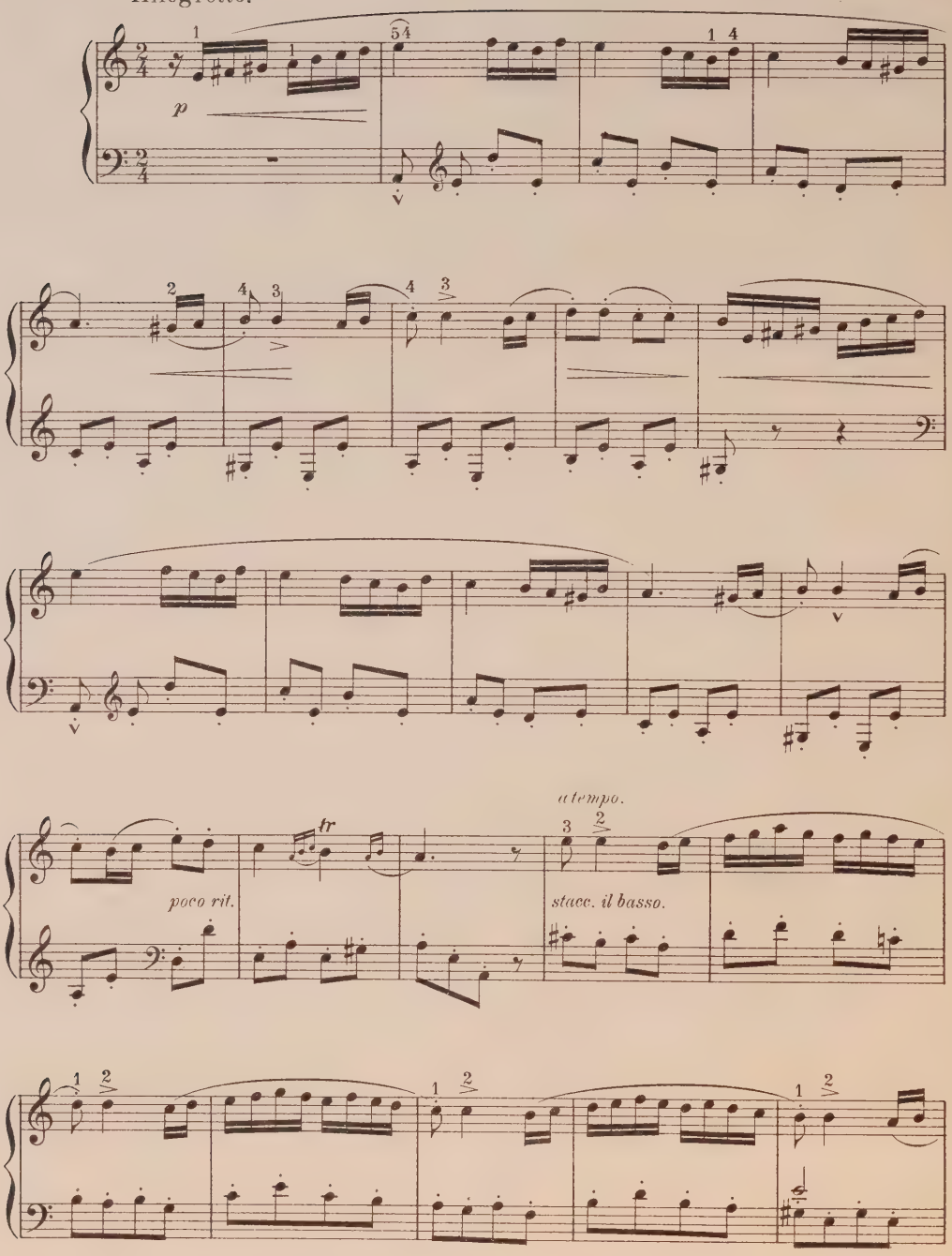


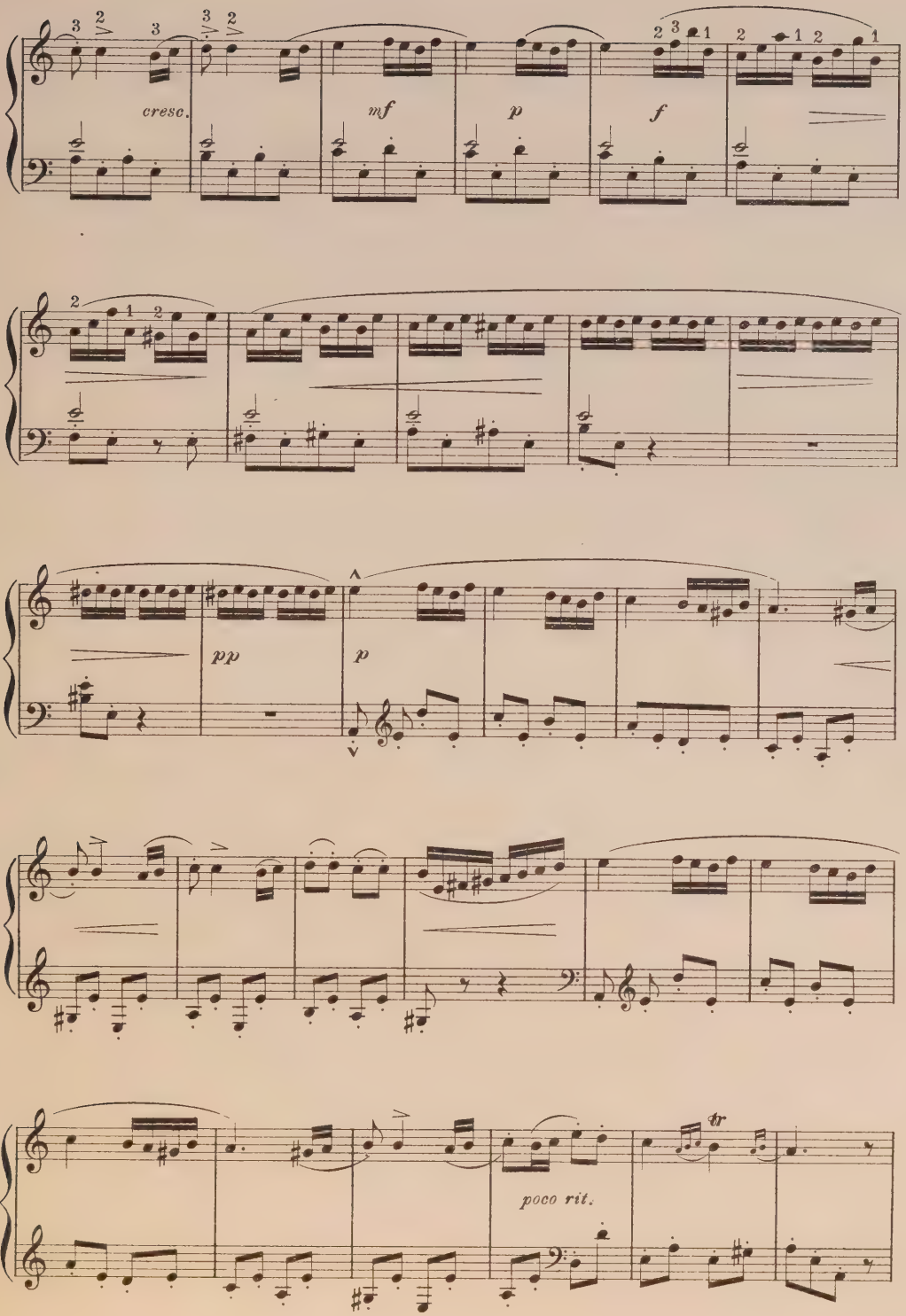

cresc.
Ped.
Ped.
f
fz
Ped.
dim.
p
ri - tar -
Ped.
a tempo
dando
pp
molto
fz
p
1.
a tempo
2.
ri - tar - dan - do
pp
pp
Ped.
Ped.

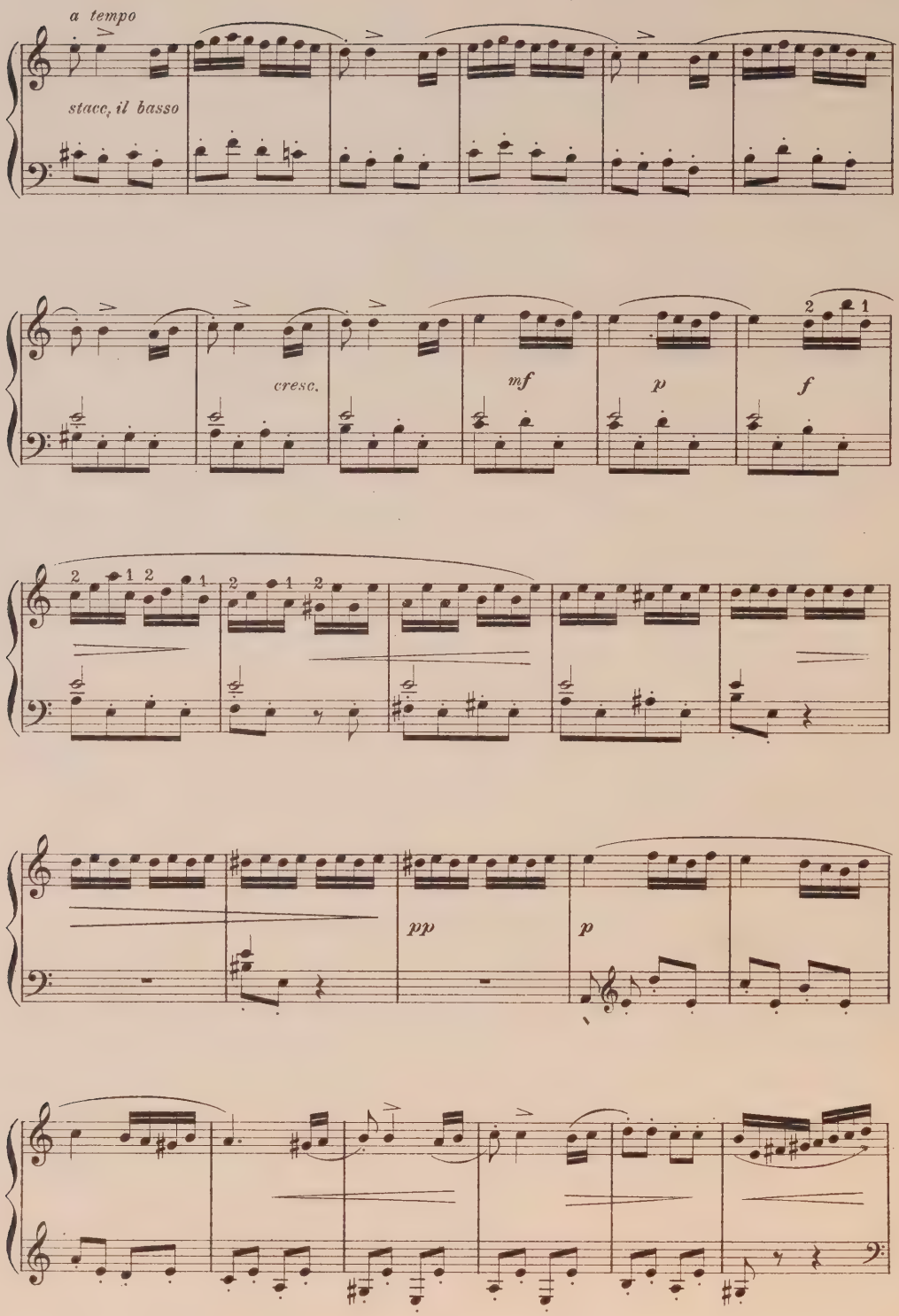
Chacone.

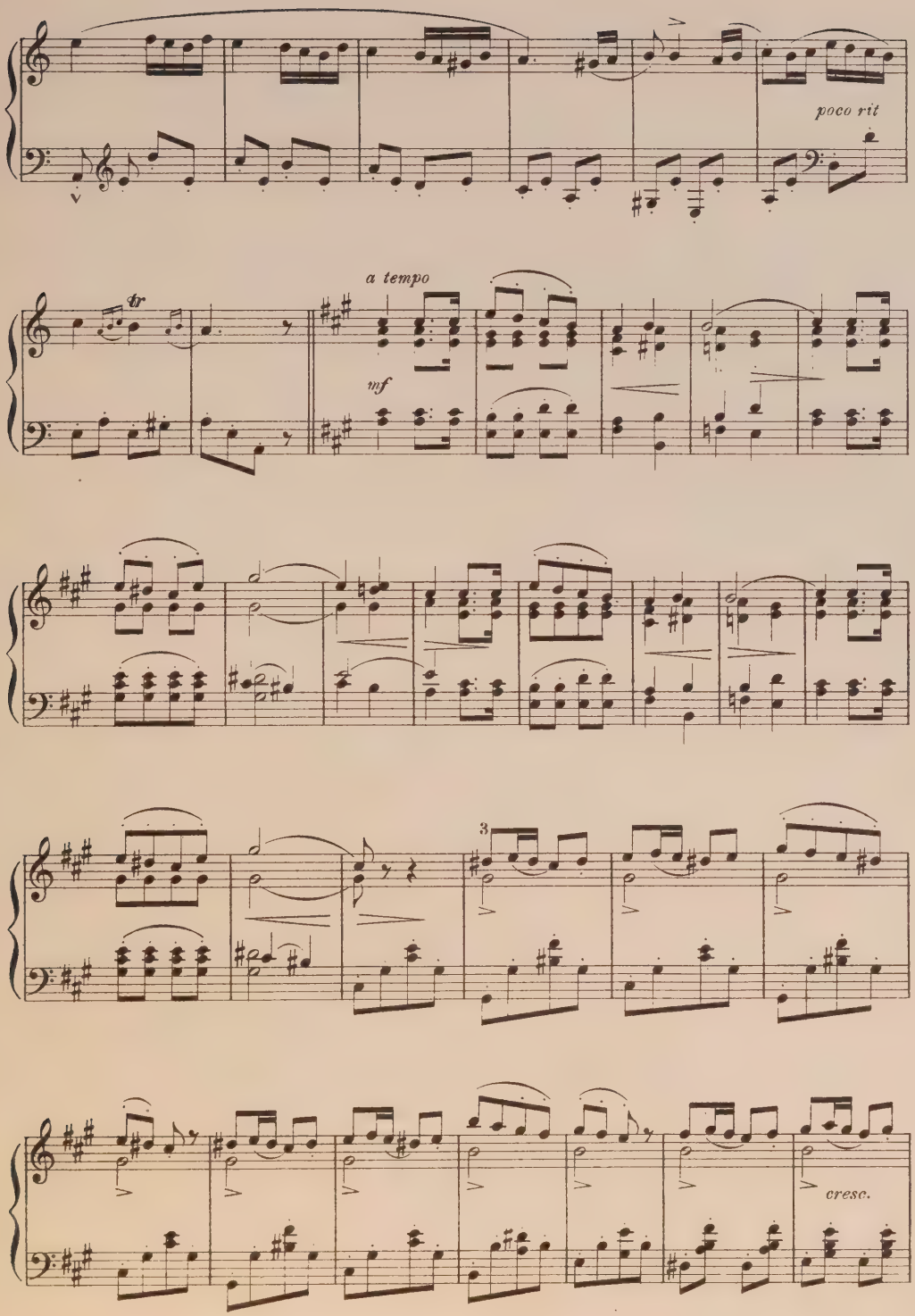
AUGUSTE DURAND, Op. 62.

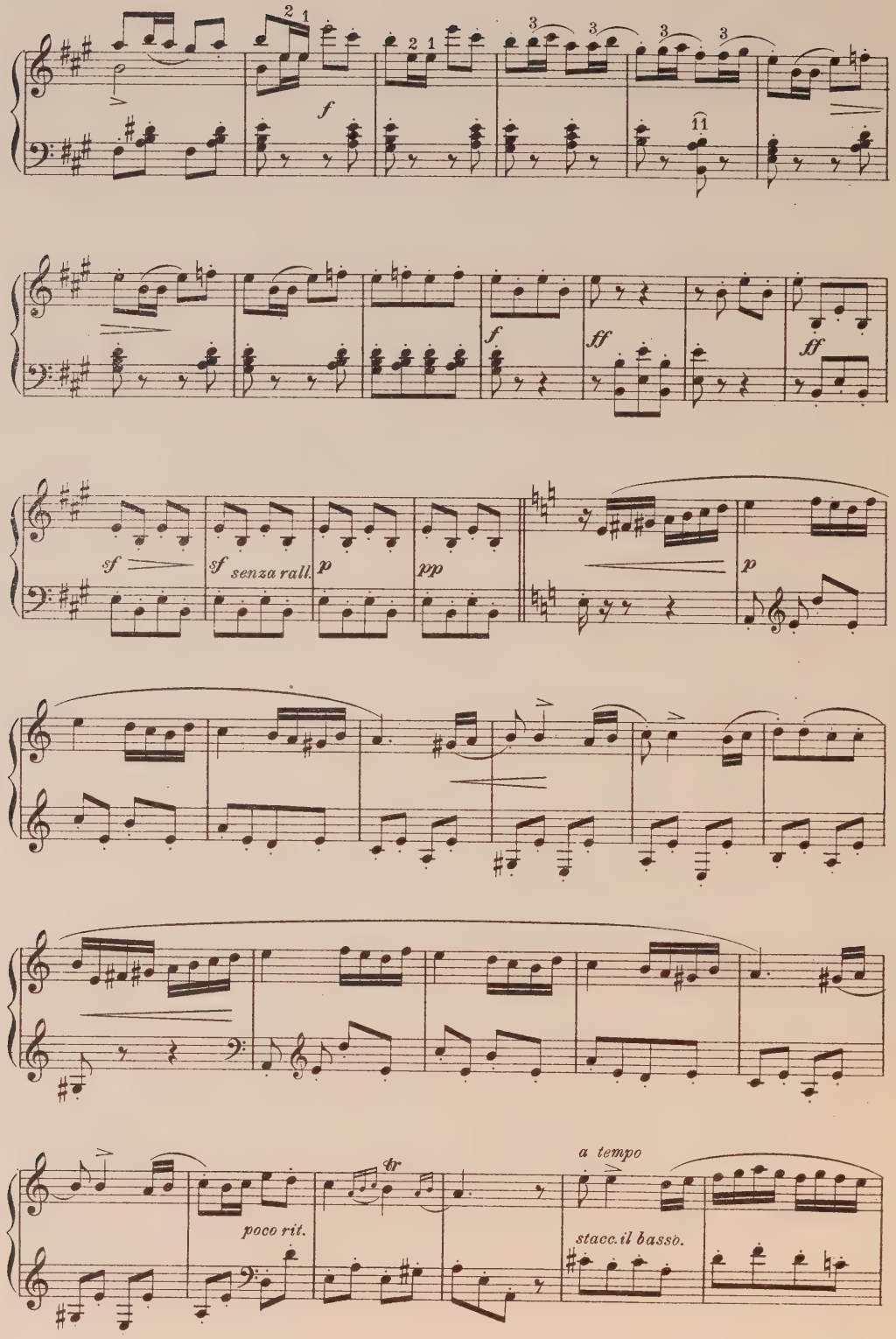
Allegretto.

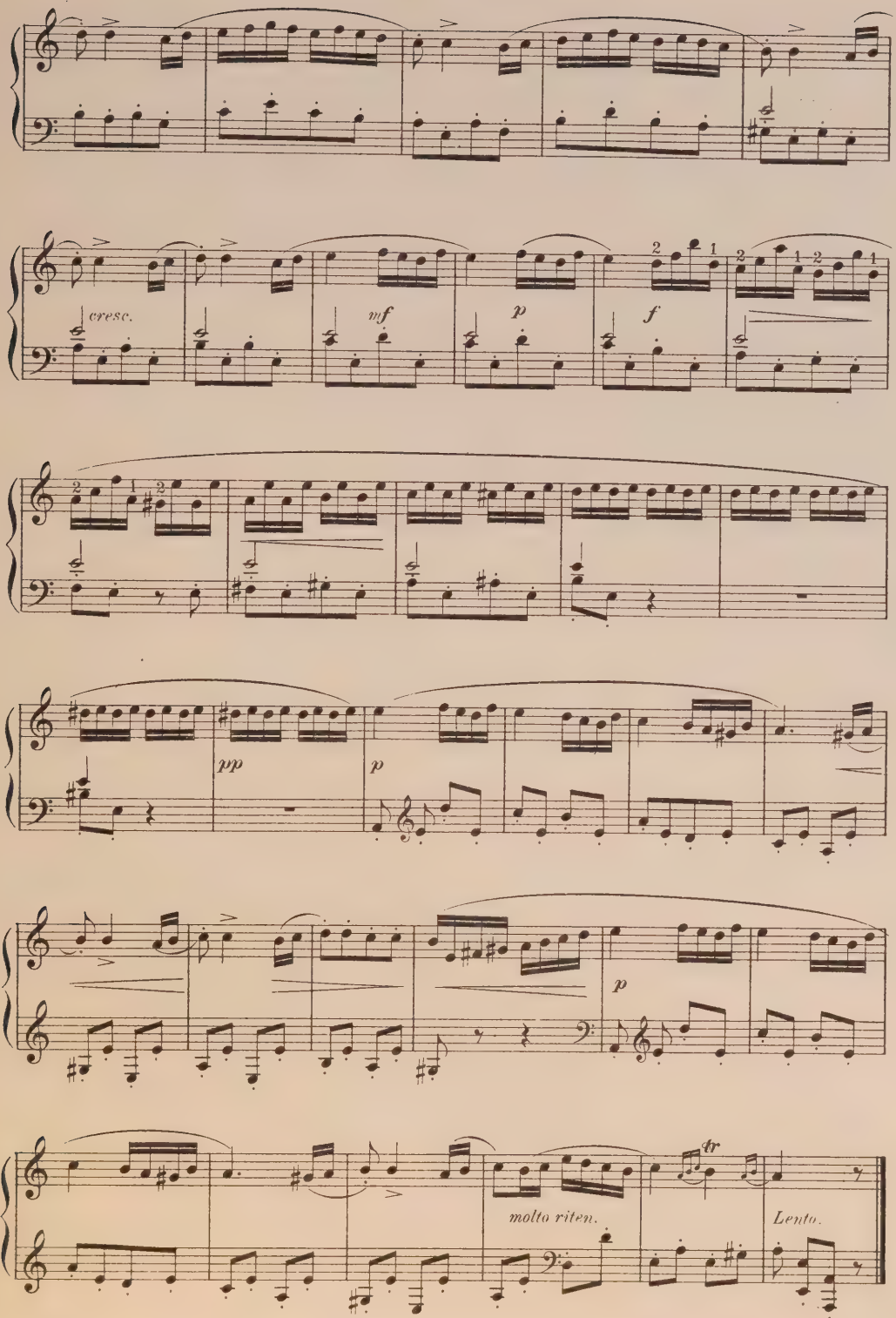



cresc.
mf
p
f
pp
p
poco rit.
tr


a tempo
stacc. il basso
cresc.
mf
p
f
pp
p


poco rit
a tempo
mf
3
cresc.

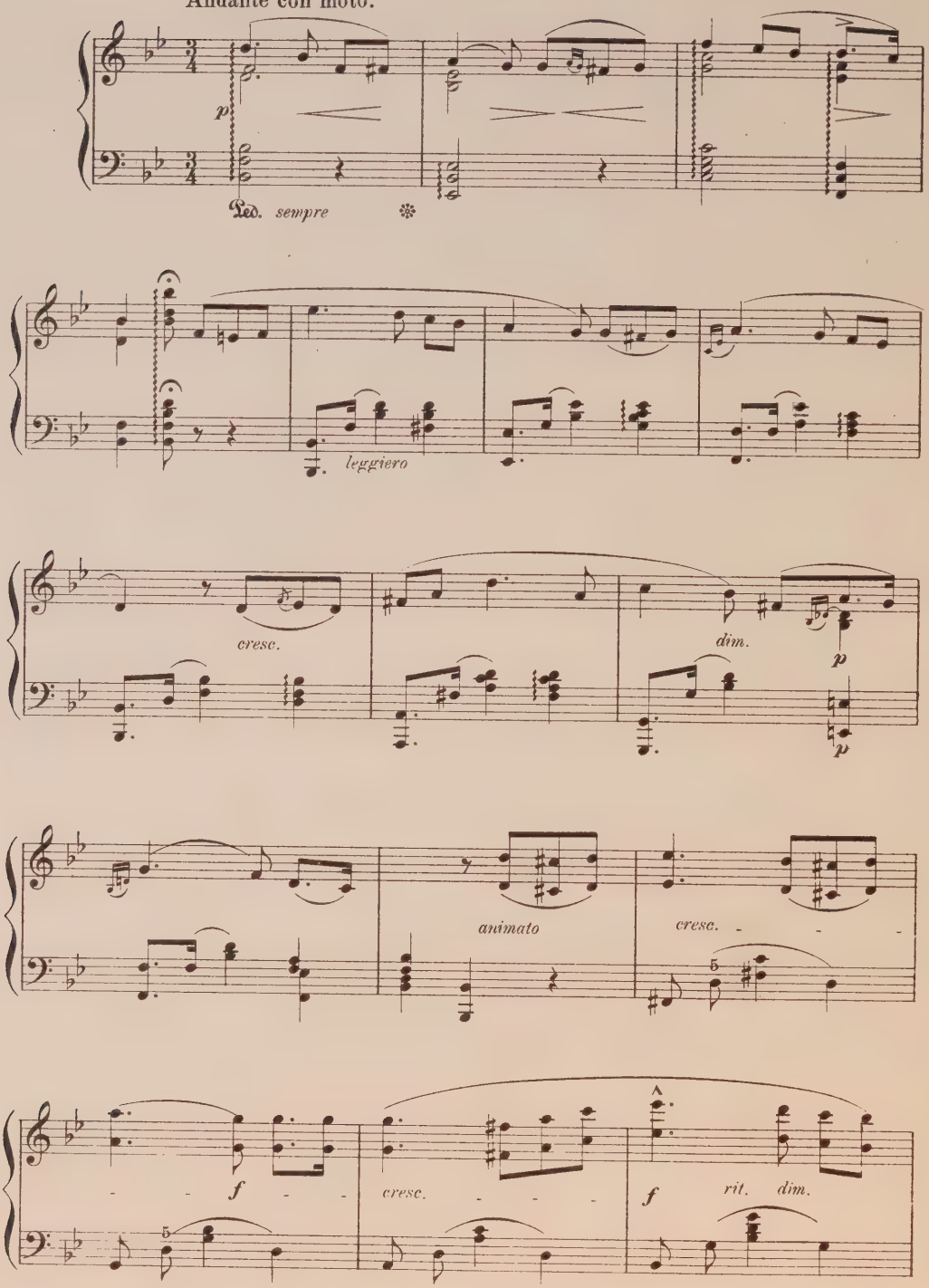

f
f
ff
ff
sf
sf senza rall.
p
pp
p
poco rit.
tr
a tempo
stacc. il basso.

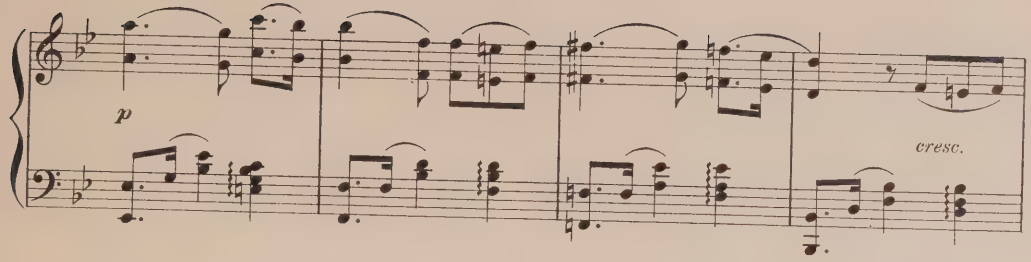

cresc.
mf
p
f
pp
p
p
molto riten.
tr
Lento.

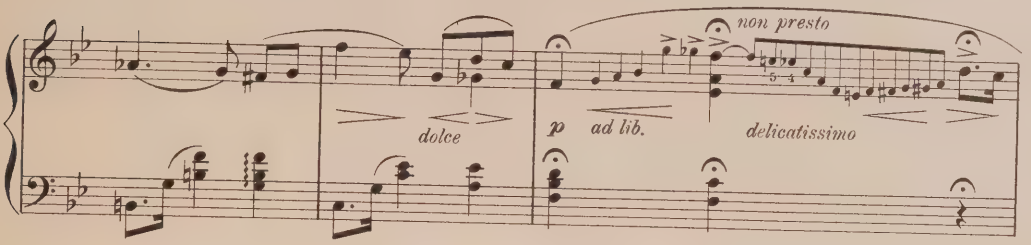
Russian Romance.

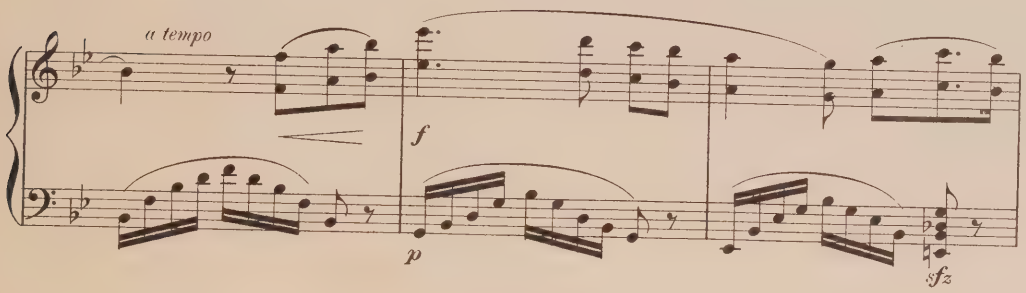
Fr. DAMM, Op. 56. No 2.

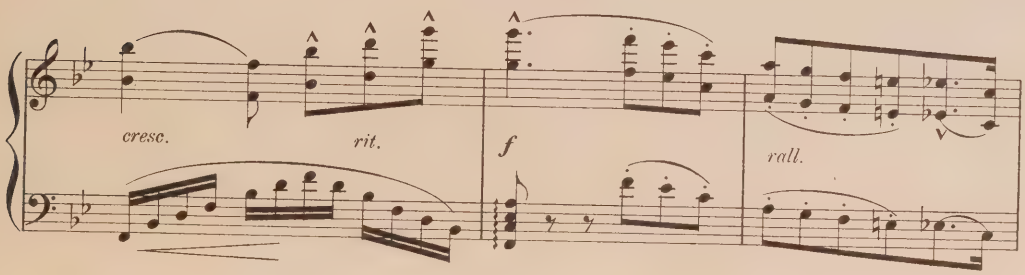
Andante con moto.



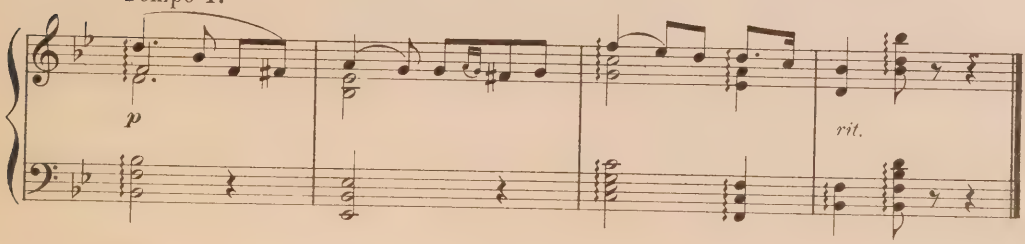

p
cresc.


non presto
dolce
p
ad lib.
delicatissimo


a tempo
f
p
sfz

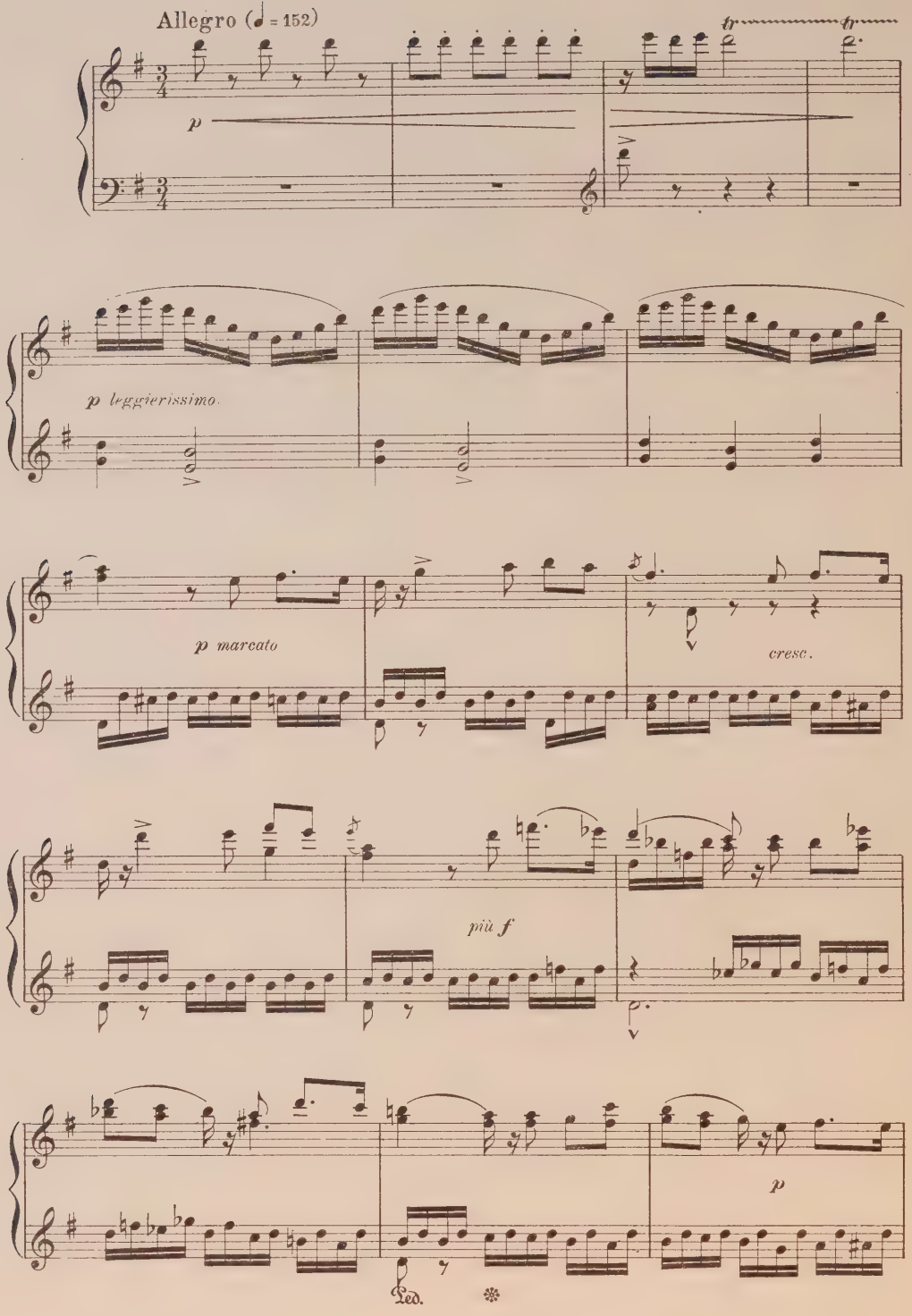

cresc.
rit.
f
rall.

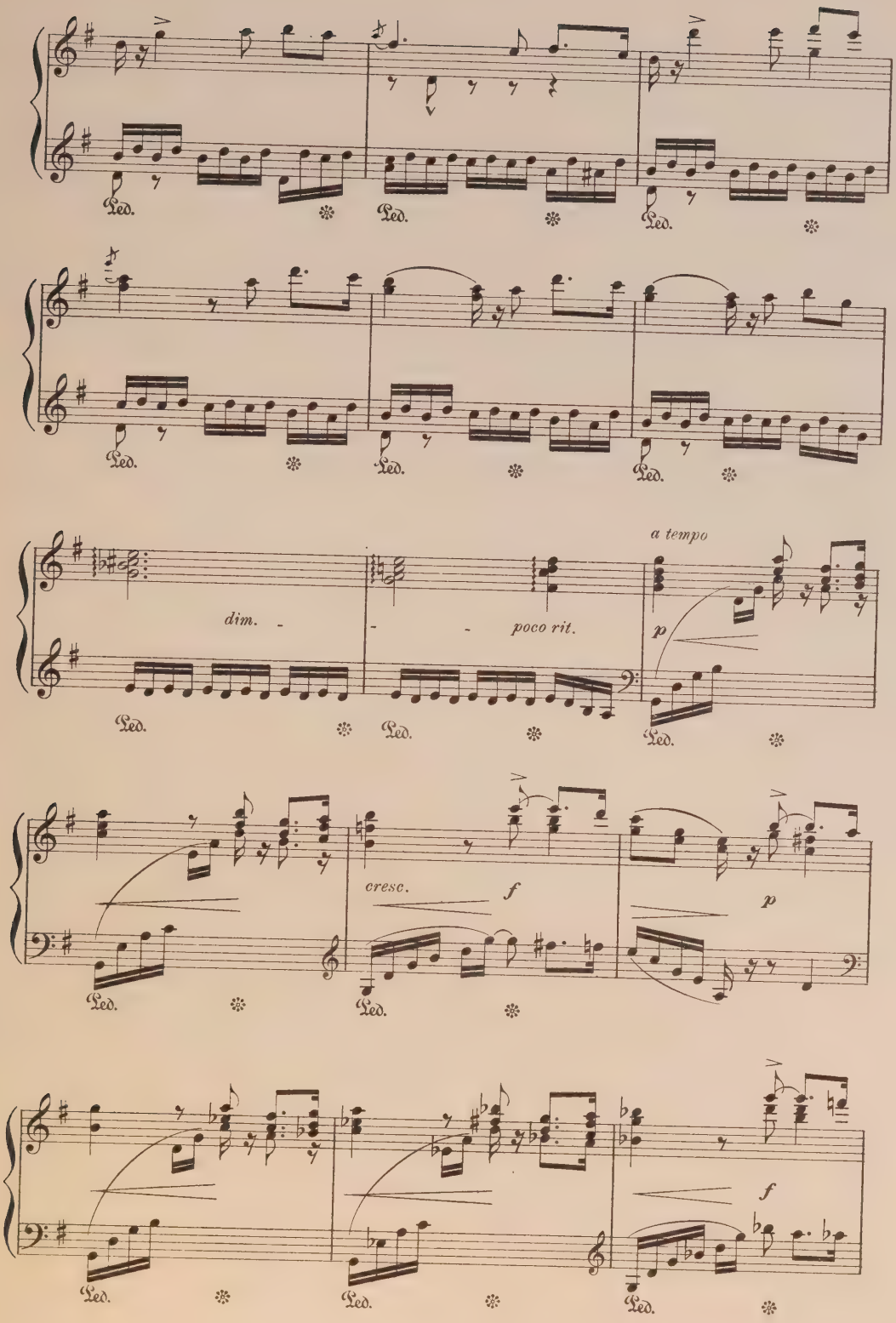
Tempo I.

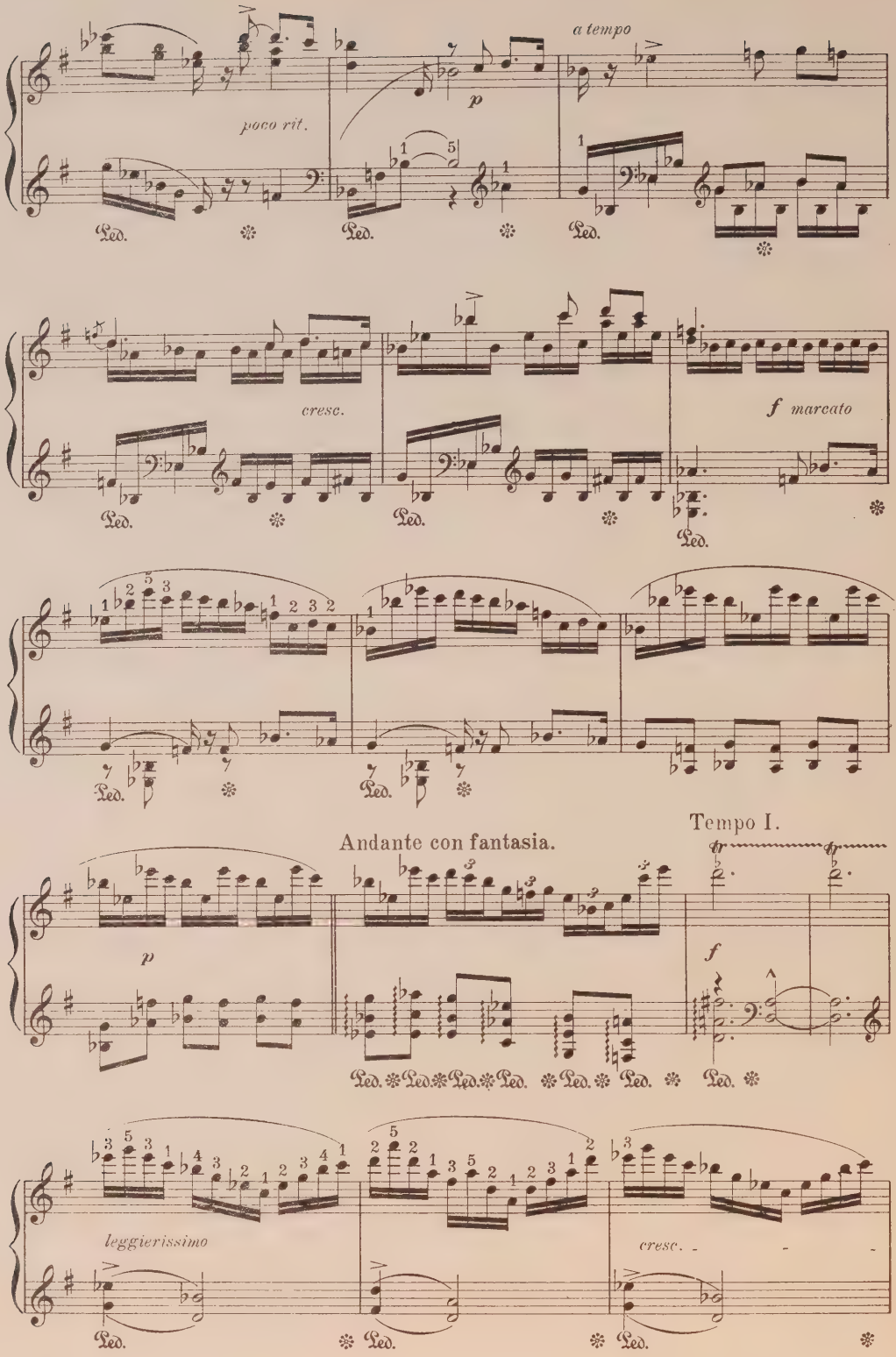

p
rit.

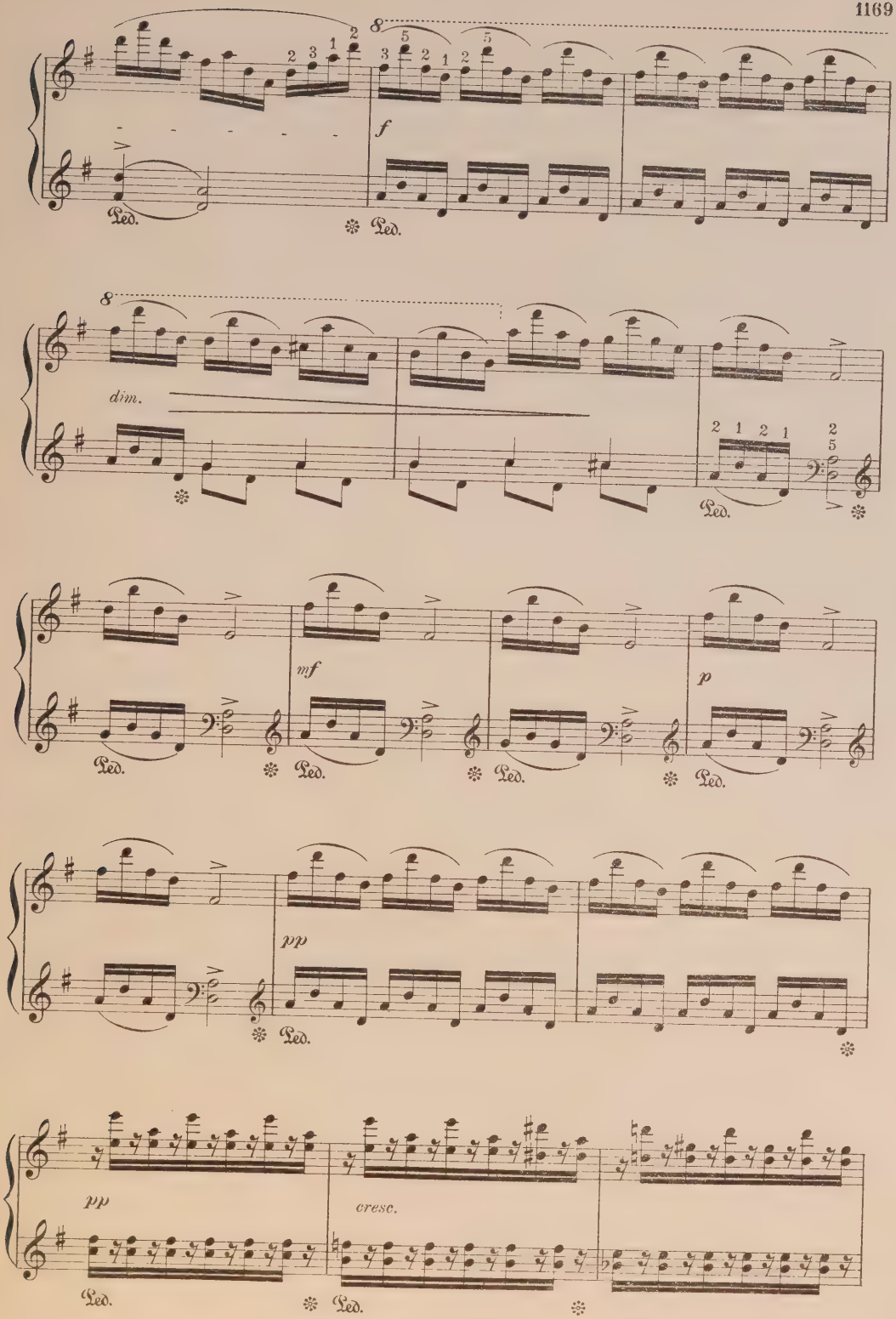
Dragon-Flies.

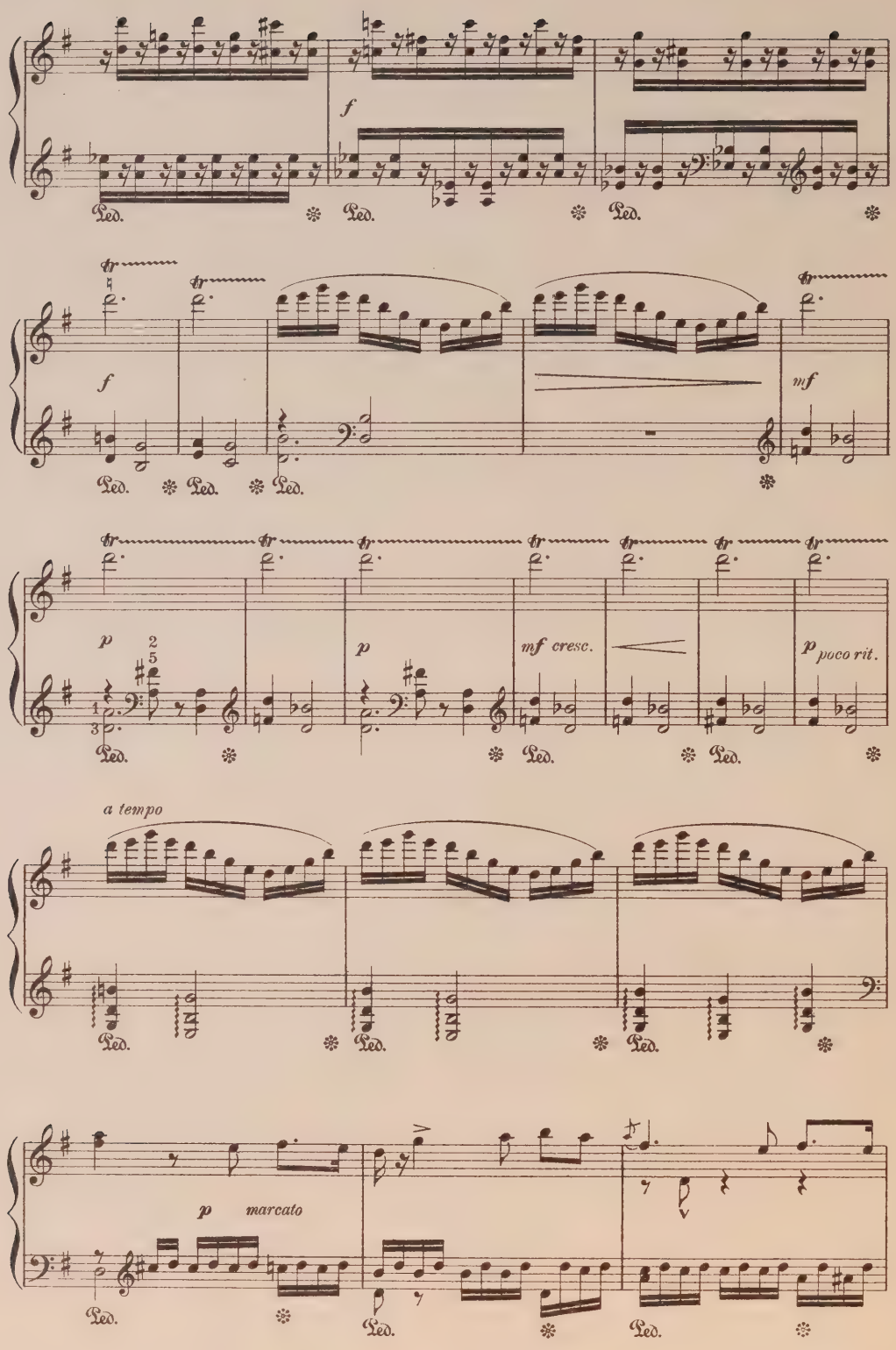
C. CHAMINADE, Op. 24.

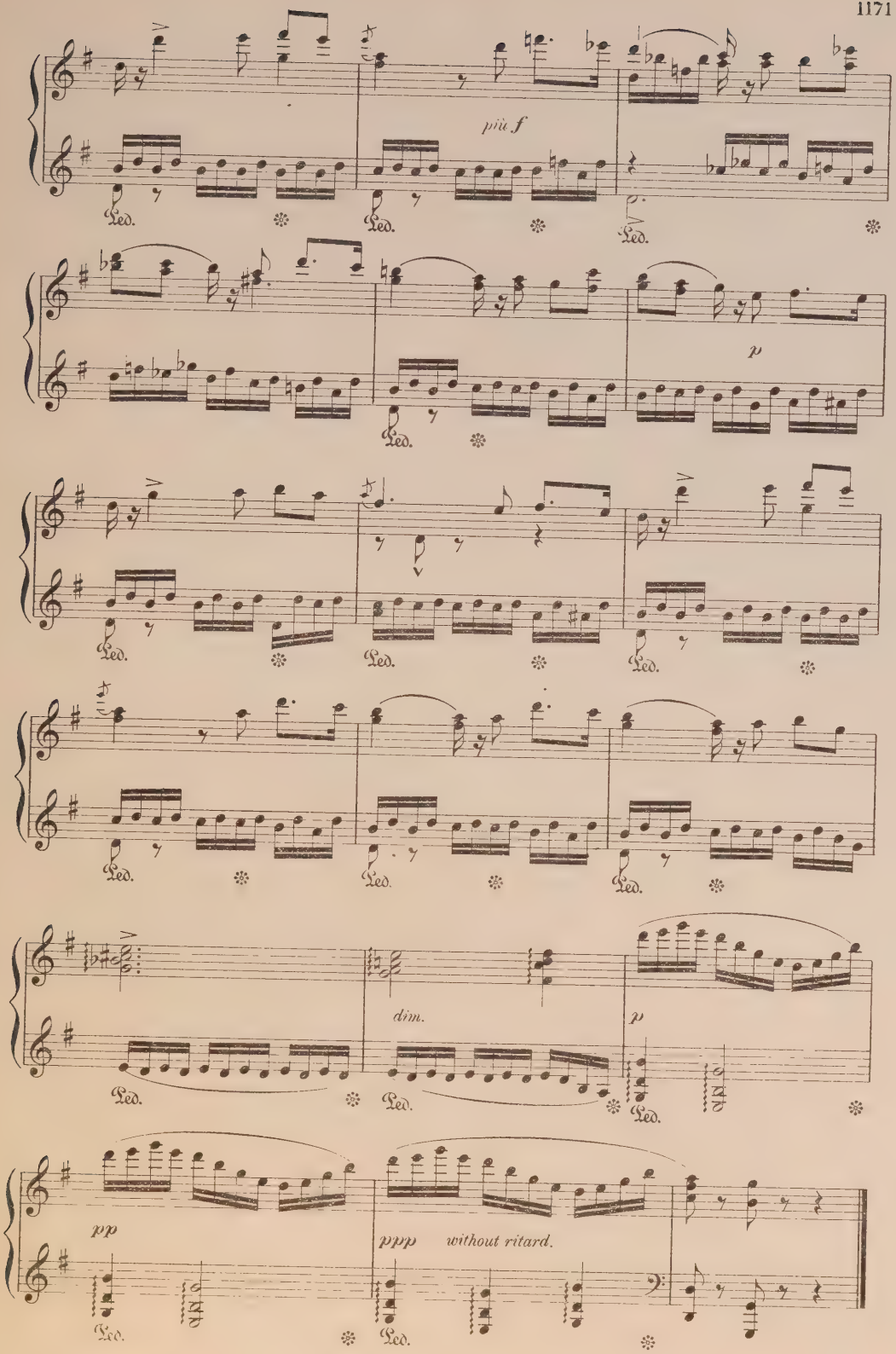



Ped.
dim.
poco rit.
a tempo
p
cresc.
f
p
f


a tempo
poco rit.
p
cresc.
f marcato
Andante con fantasia.
Tempo I.
p
f
leggierissimo
cresc.


8
f
Ped.
Ped.
8
dim.
Ped.
mf
p
Ped.
Ped.
Ped.
Ped.
pp
Ped.
pp
cresc.
Ped.
Ped.

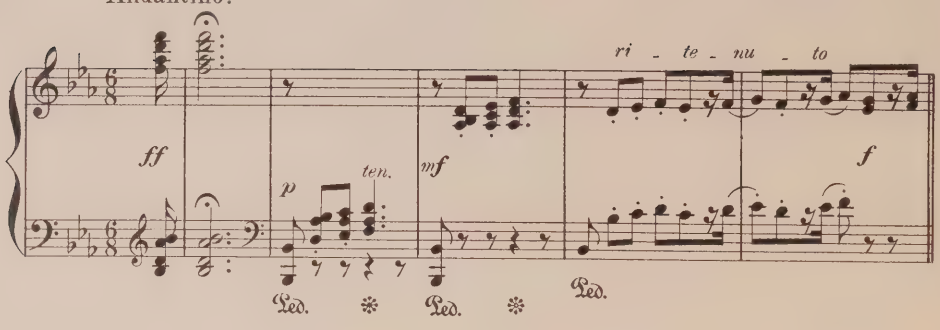

f
Ped.
tr
mf
p
mf cresc.
p poco rit.
a tempo
p marcato


più f
Ped.
p
dim.
pp
pppp without ritard.

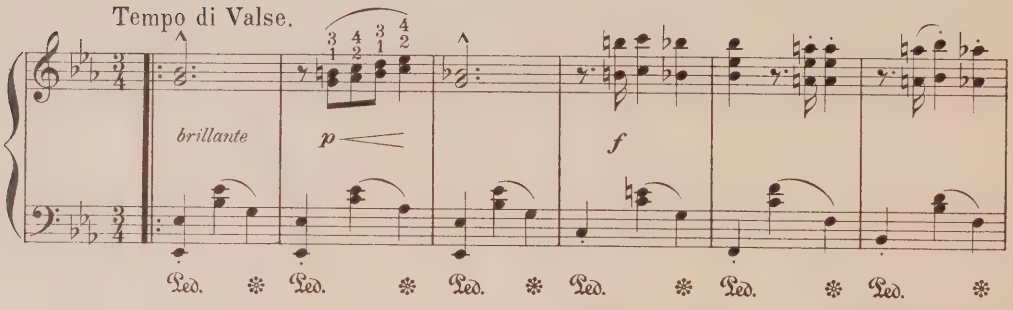
Waltz.

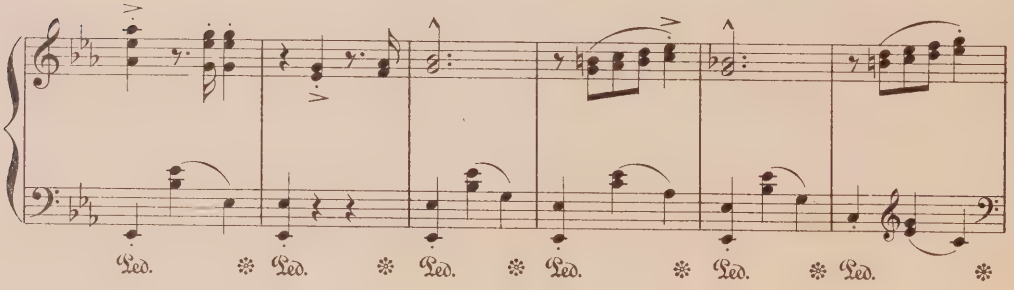
STEPHEN HELLER, Op. 37.

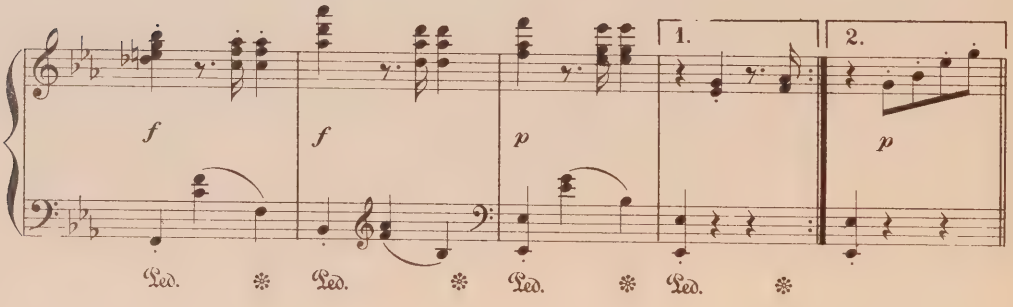
Andantino.

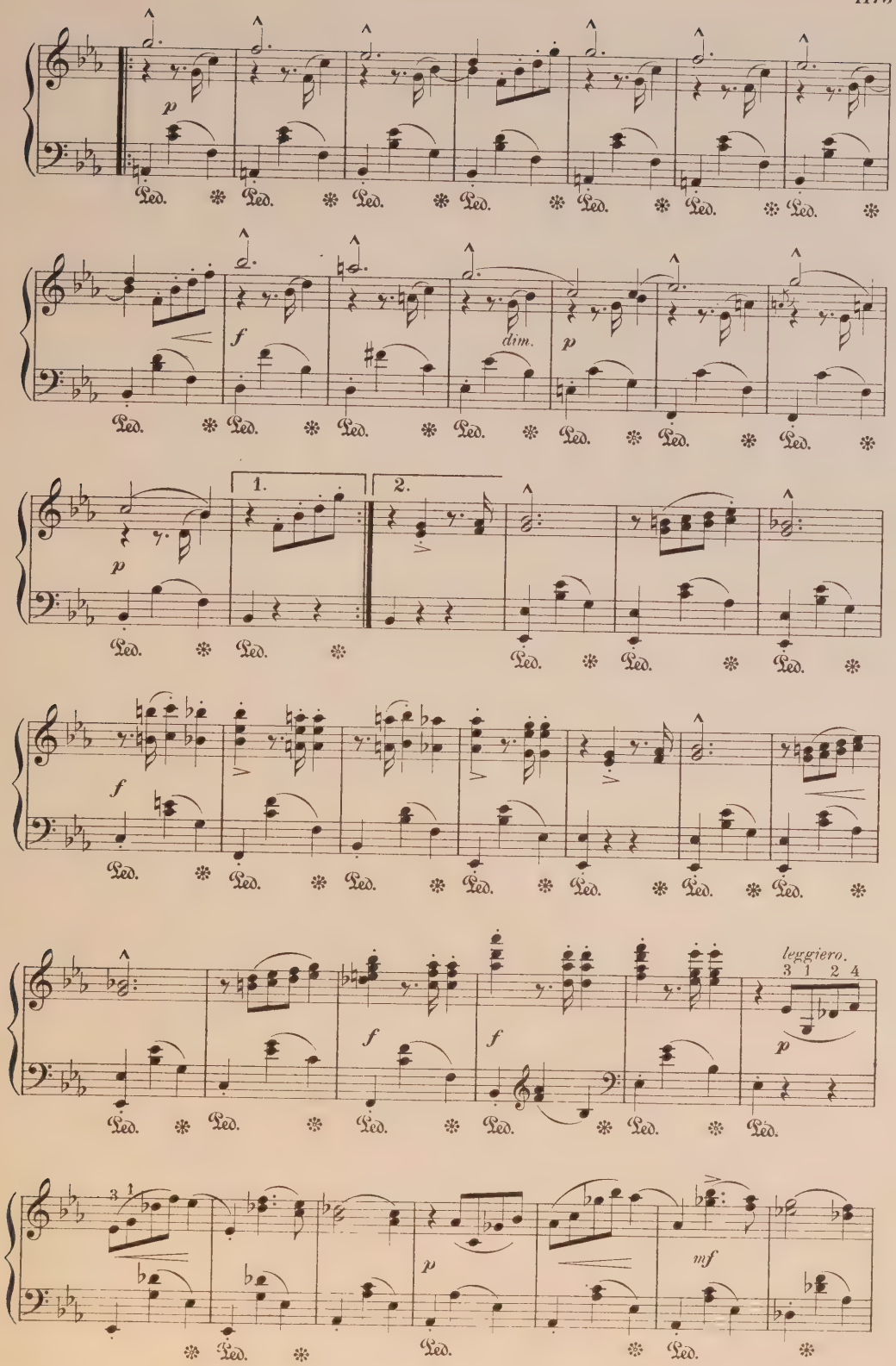


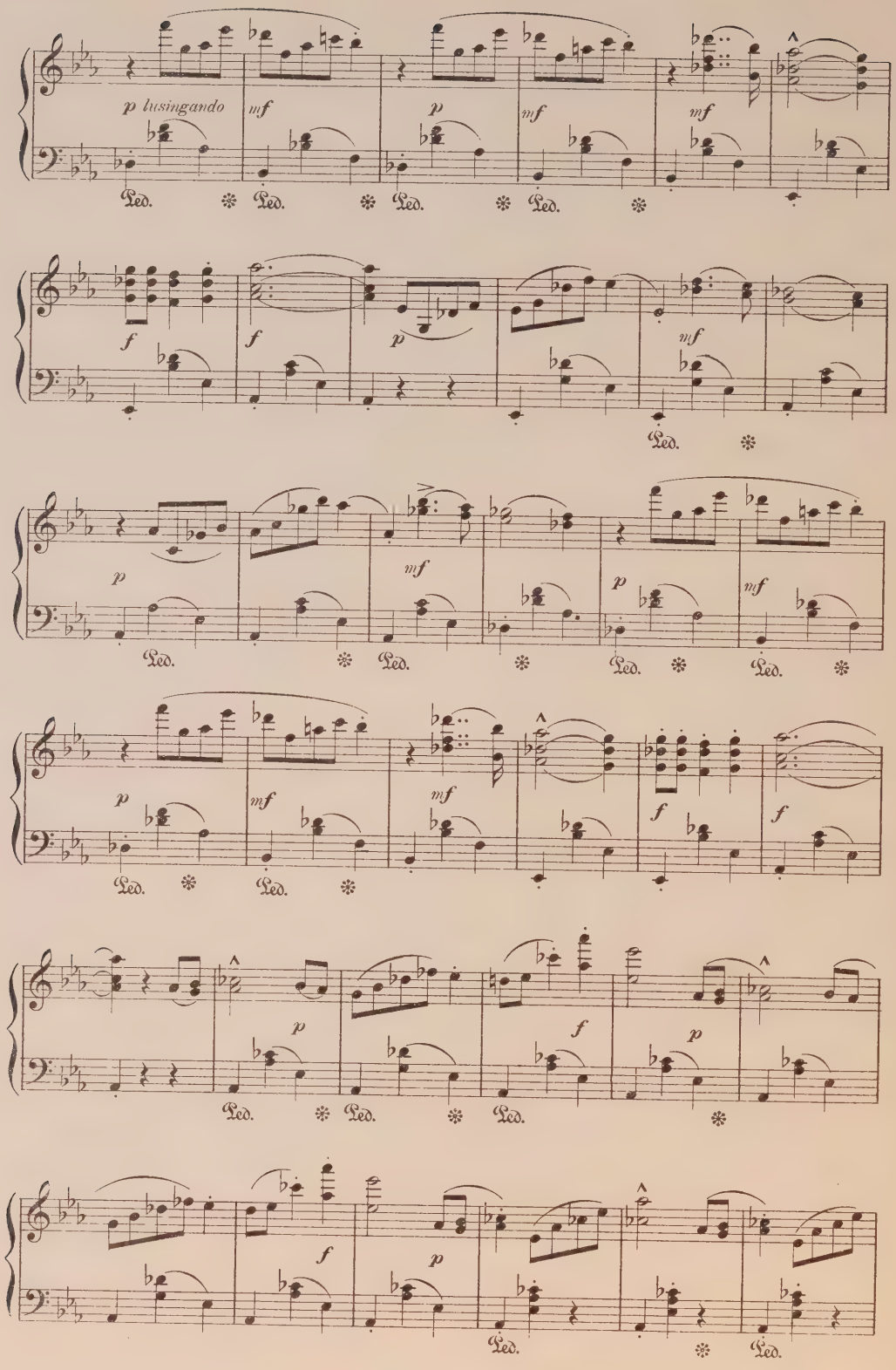
Tempo di Valse.

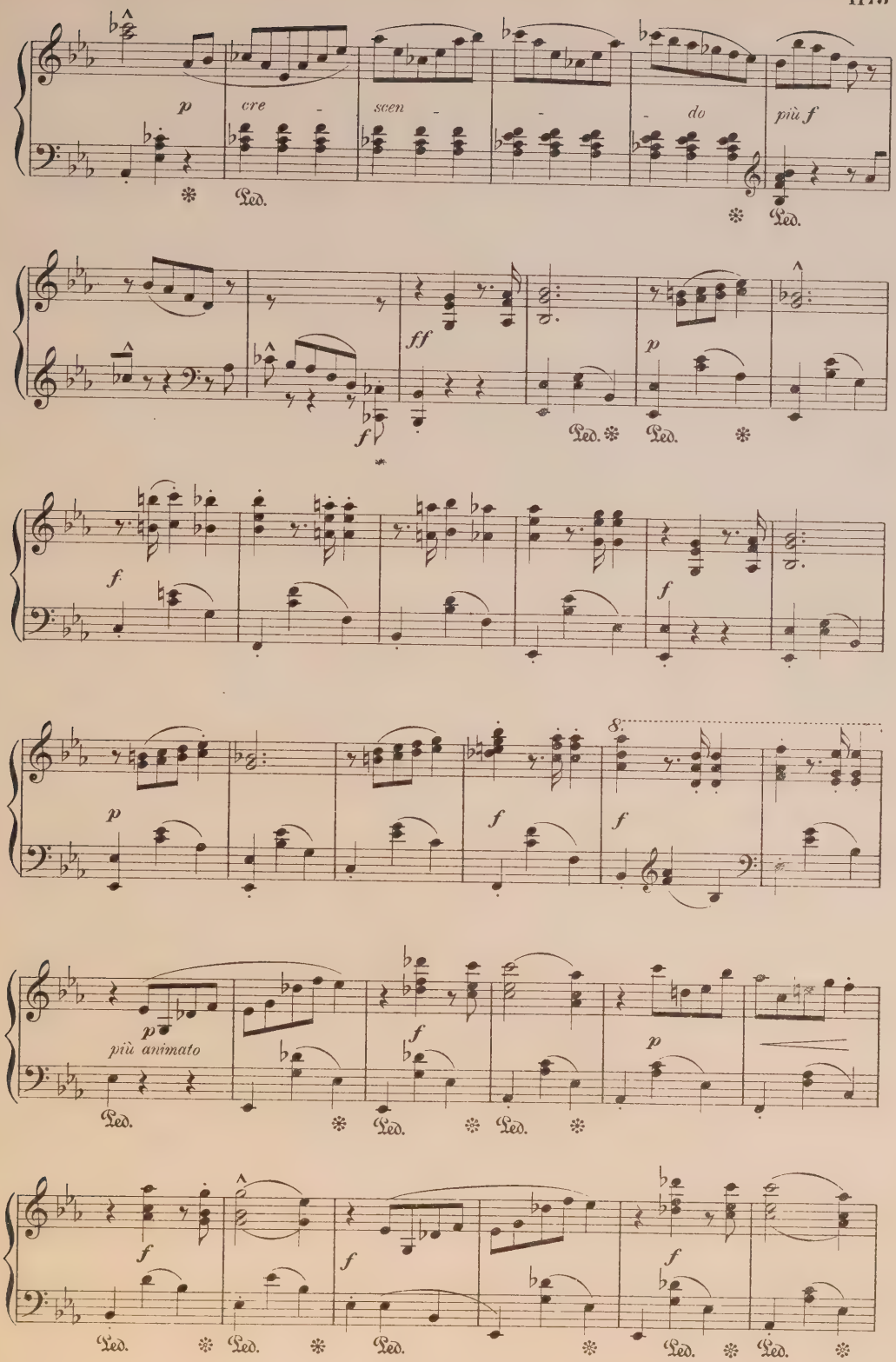


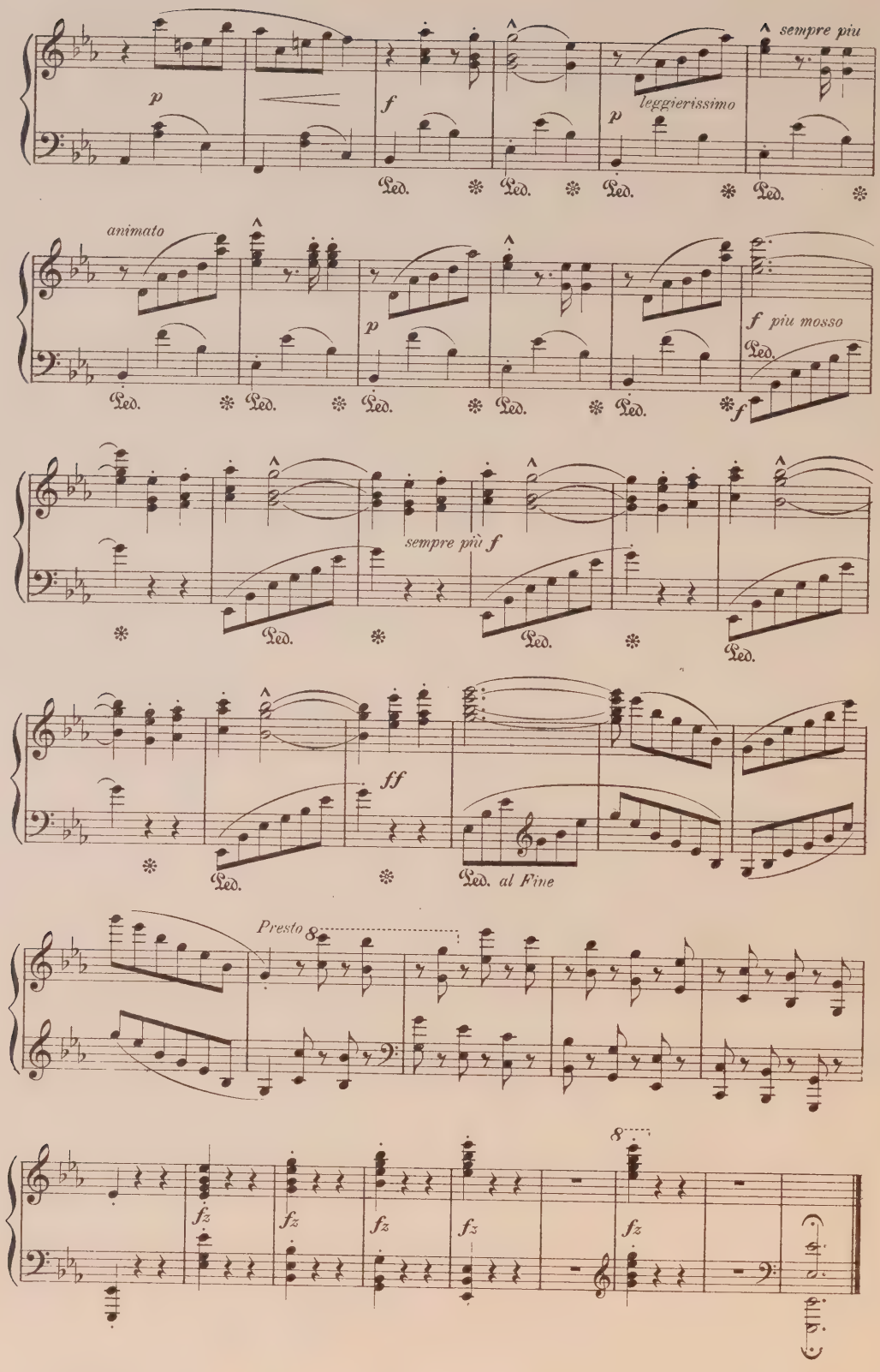





p
Ped.
f
dim.
p
1.
2.
p
f
f
f
leggiero.
3 1 2 4
p
3 1
p
mf


p lusingando
mf
p
mf
mf
Led.
f
f
p
mf
Led.
p
mf
p
mf
Led.
Led.
Led.
p
mf
mf
f
f
Led.
Led.
p
f
p
Led.
Led.
Led.
f
p
Led.
Led.

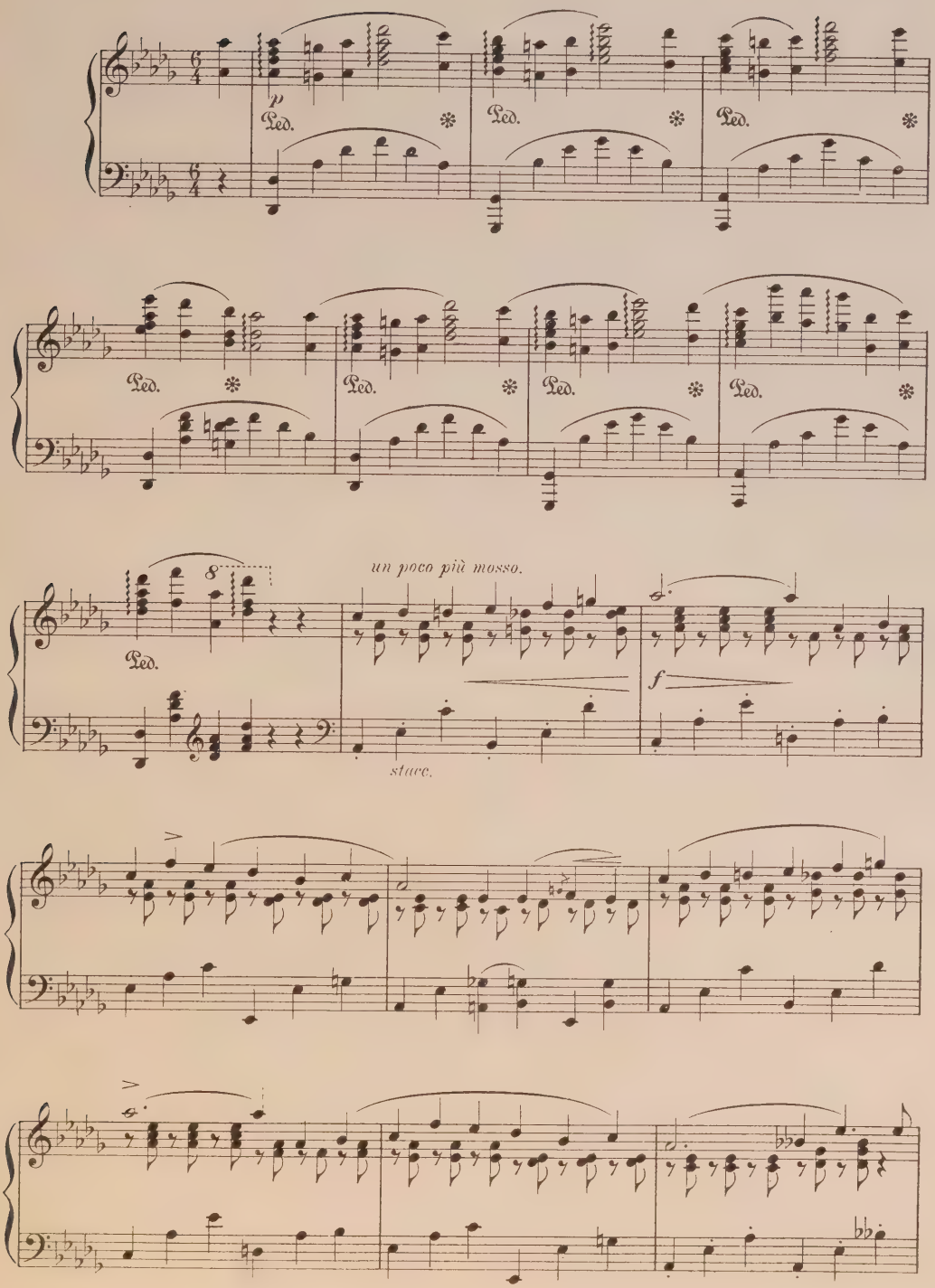

p
cre - scen - - do
più f
Ped.
ff
f
più animato

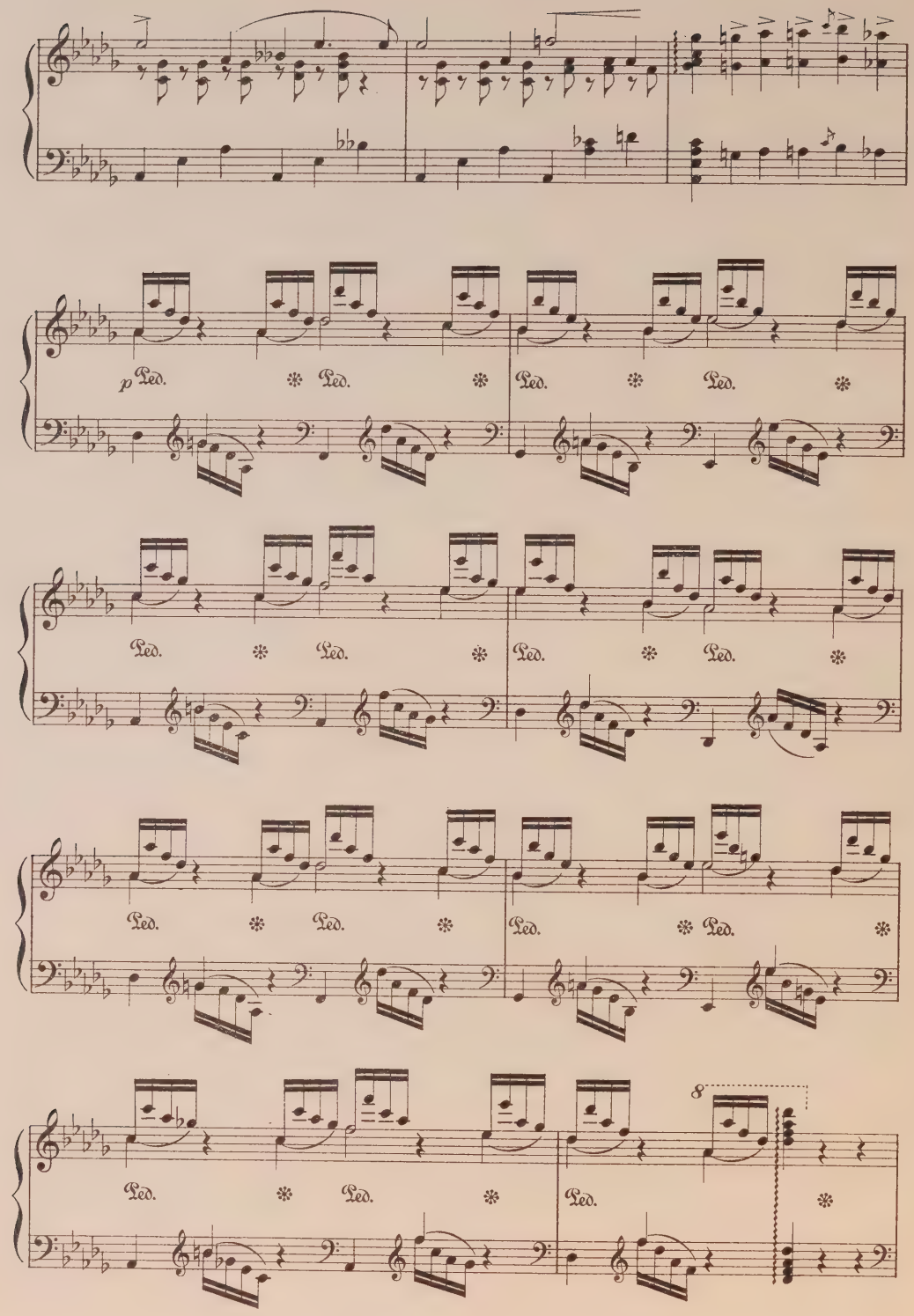

sempre piu
p
f
leggierissimo
p
Ped.
animato
p
f piu mosso
f
sempre più f
ff
Ped. al Fine
Presto
8
8
fz

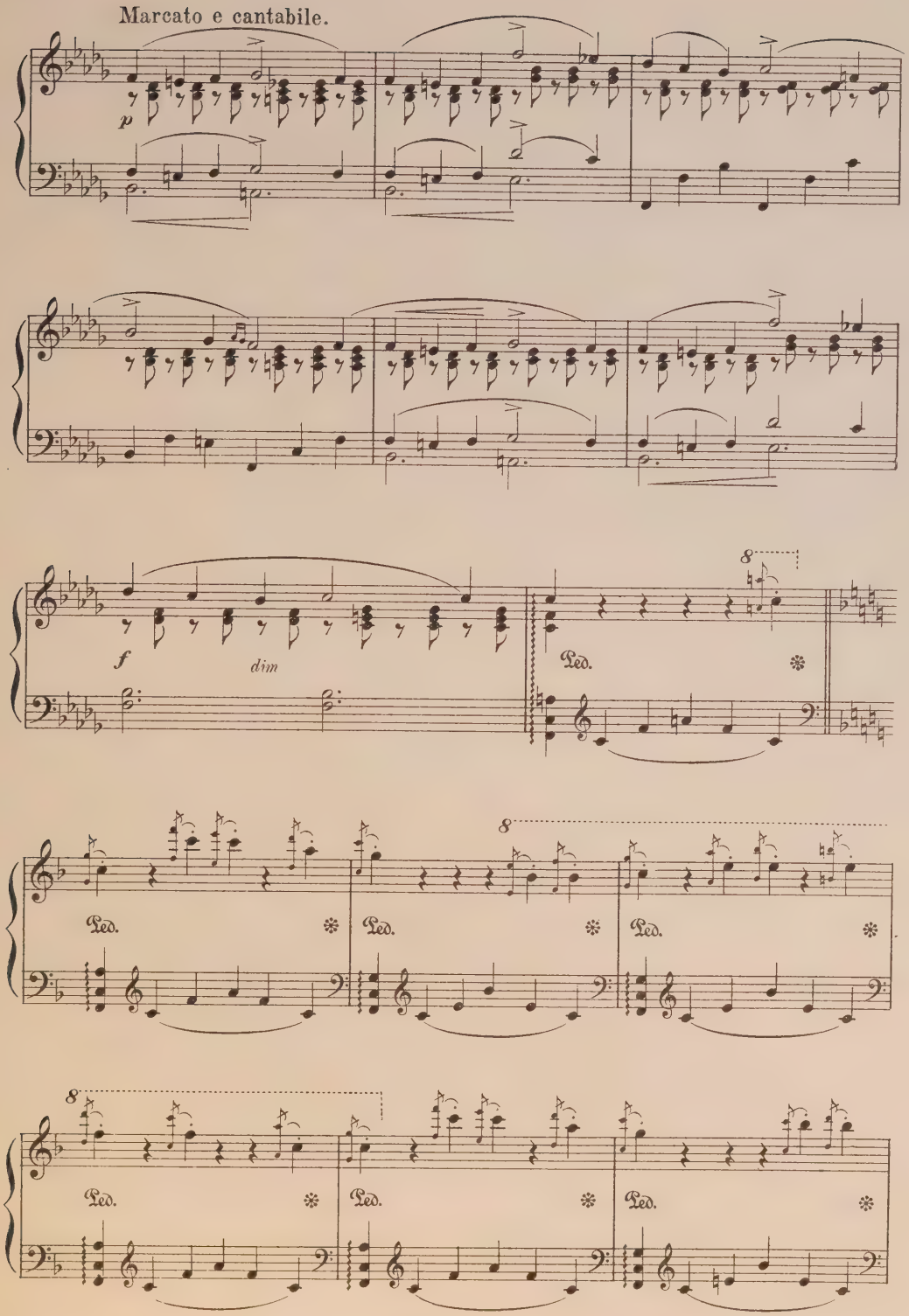
Sweet Remembrance.

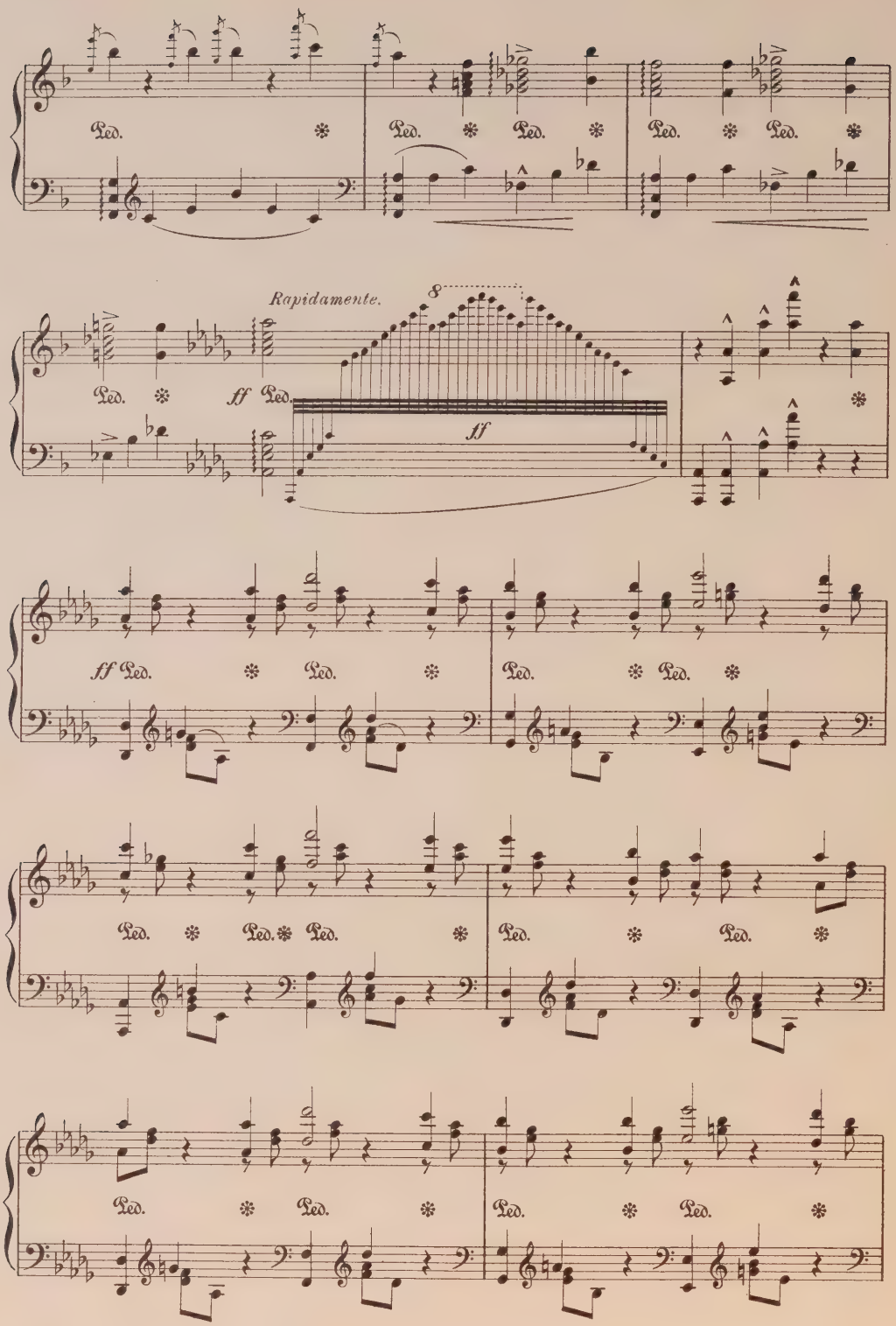
DOUX SOUVENIR.

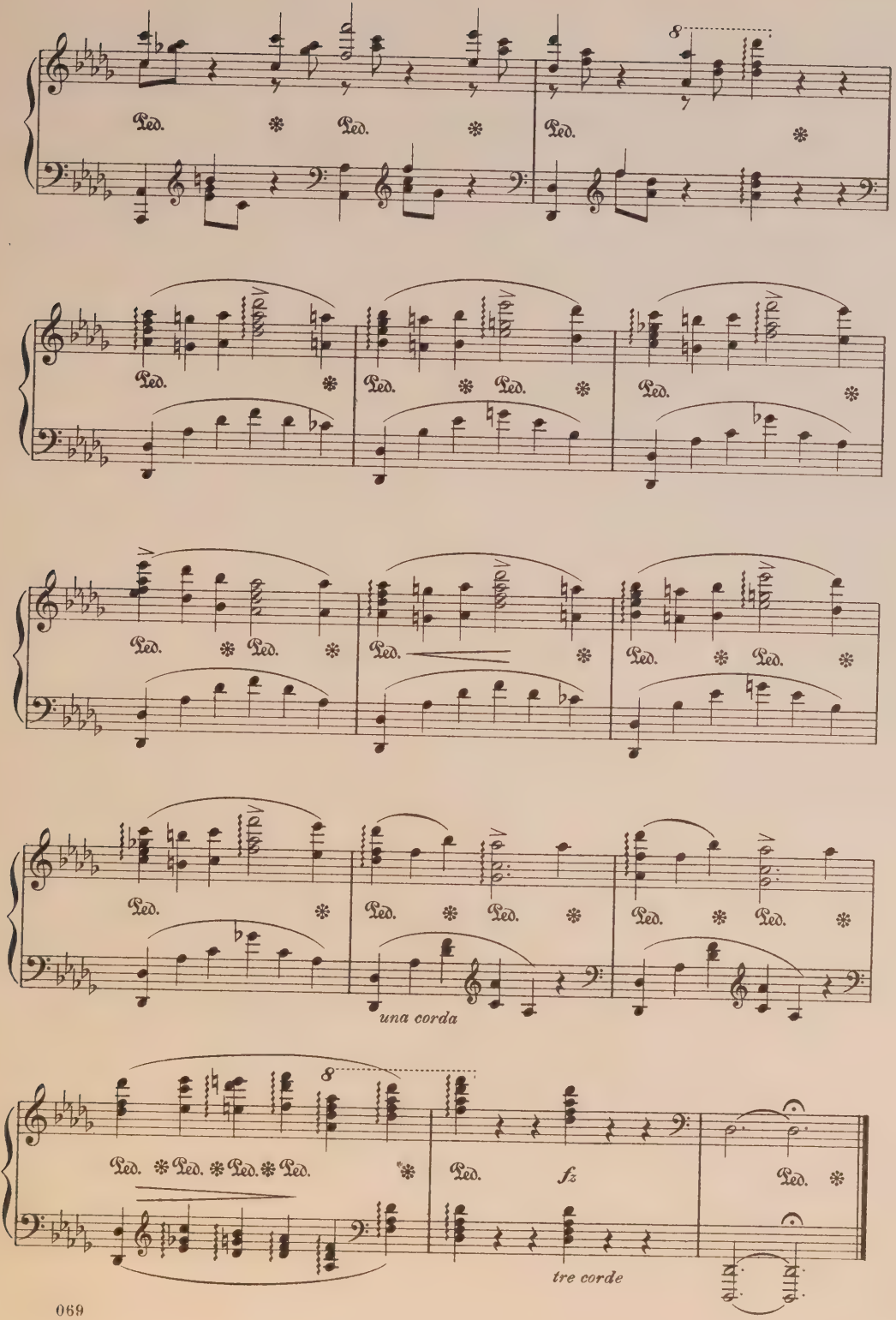
F. BENDEL.




p Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
8

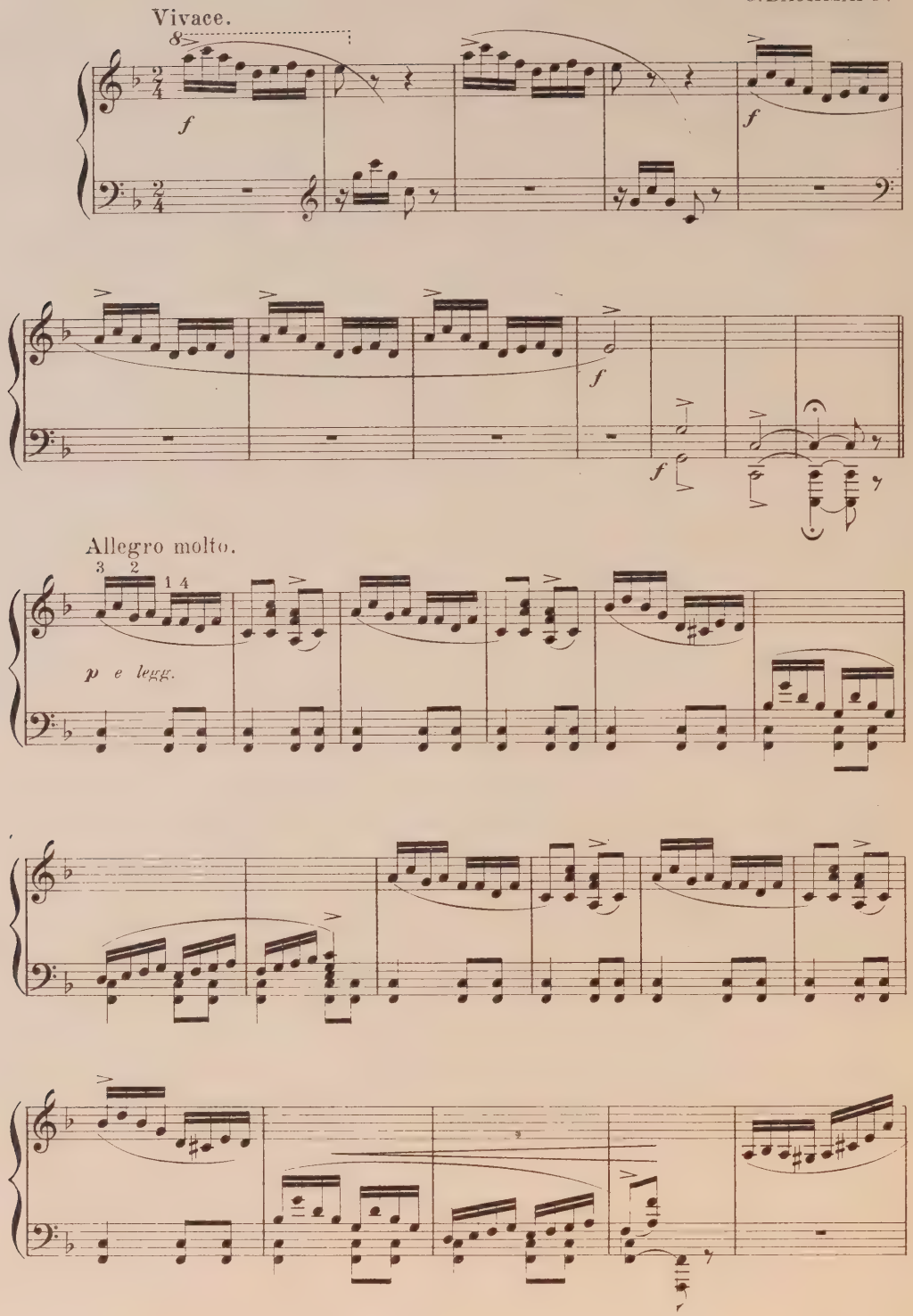

Marcato e cantabile.
p
f
dim
8
Ped.
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.

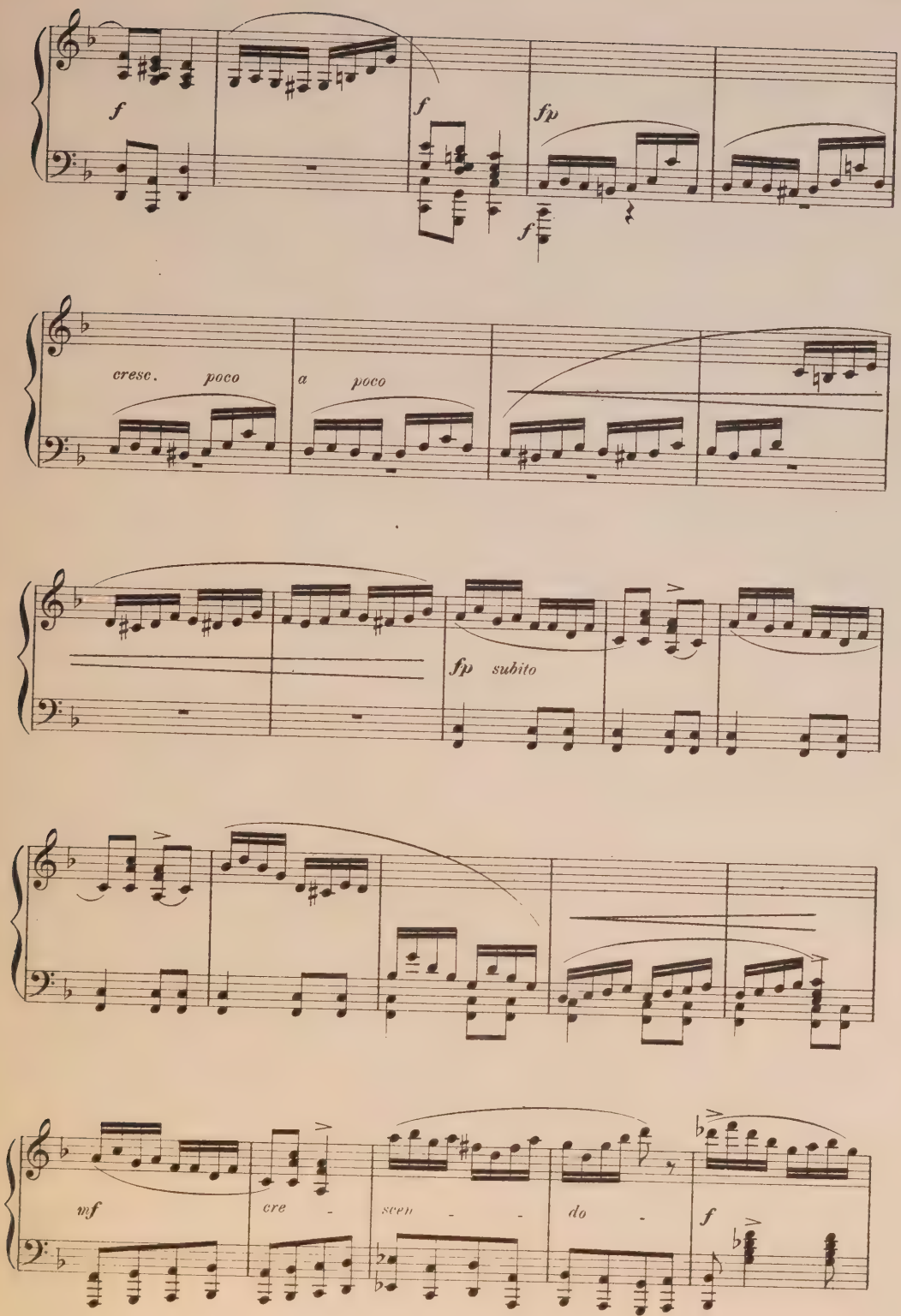

Ped.
Rapidamente.
8
ff
ff
ff Ped.

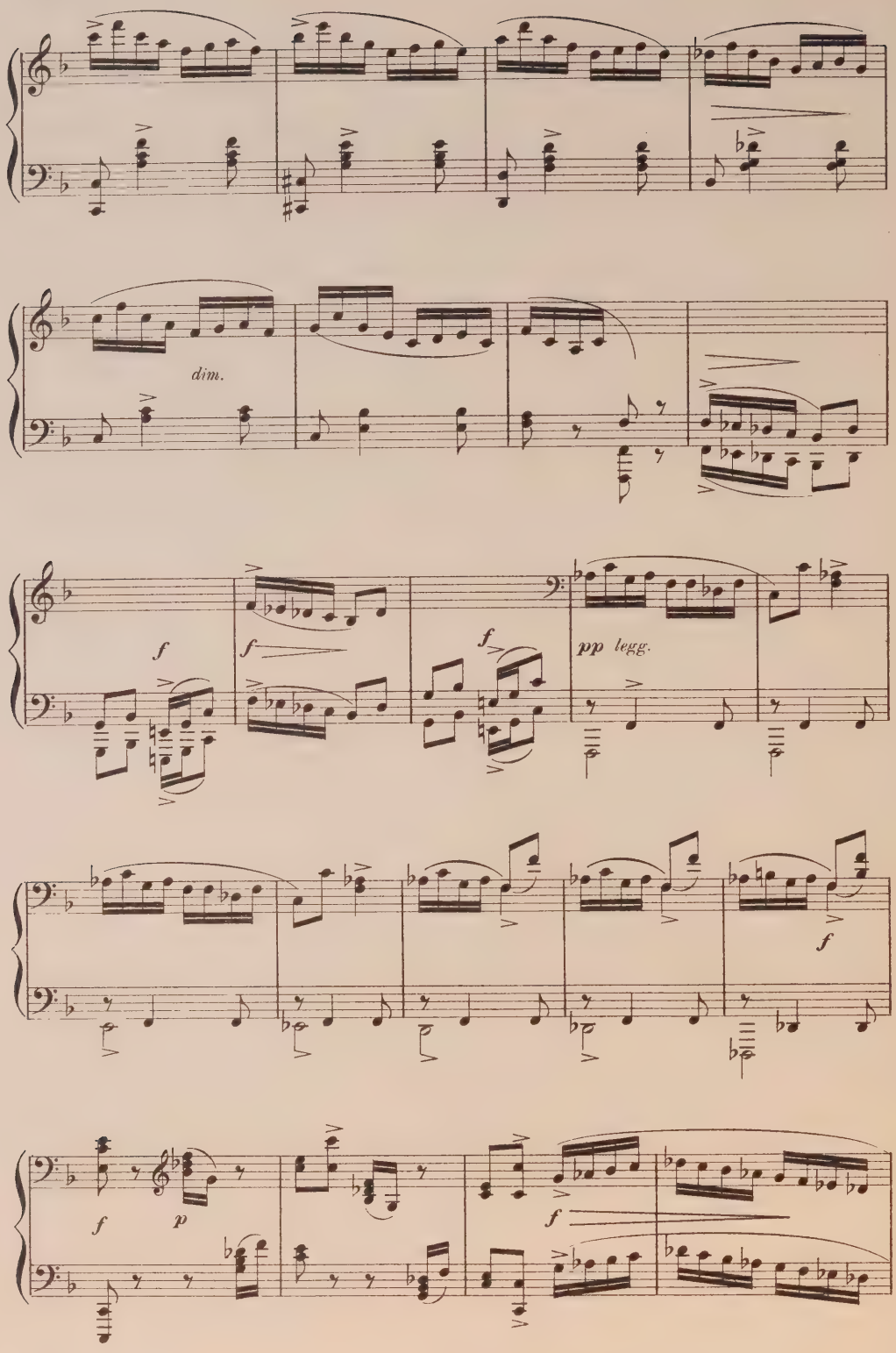

8
Ped.
una corda
8
fz
tre corde

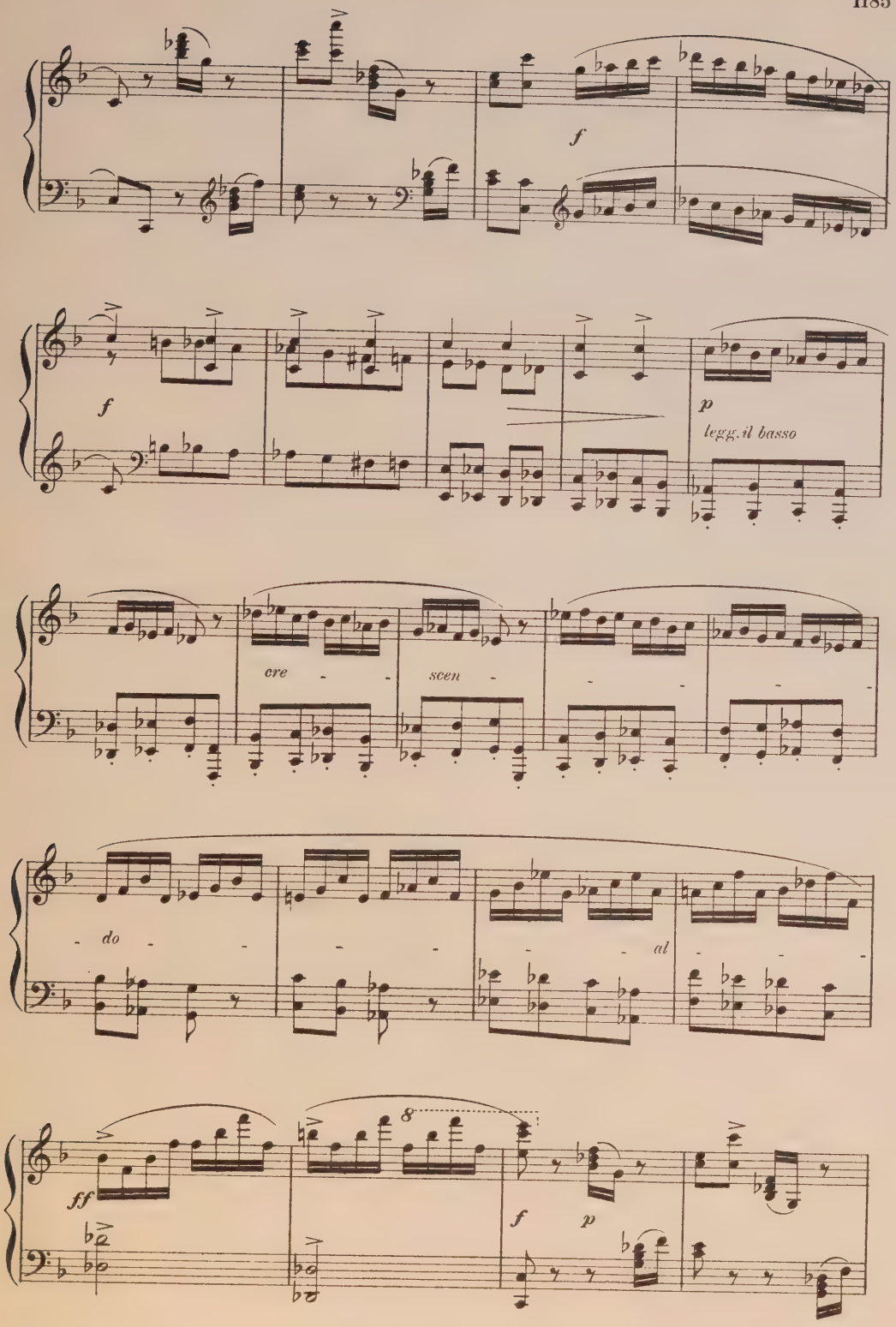
Gigue Bretonne.

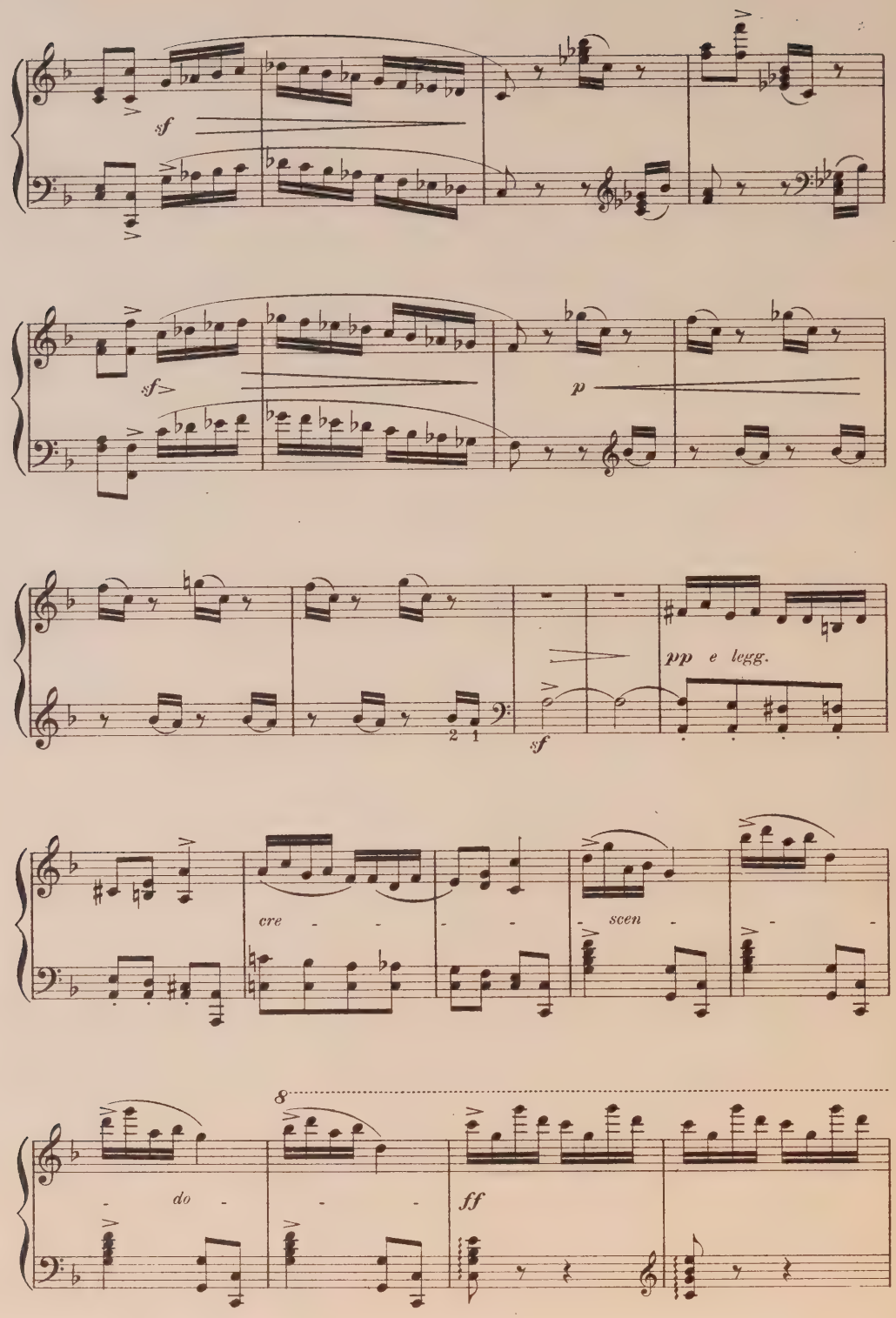
G. BACHMANN.

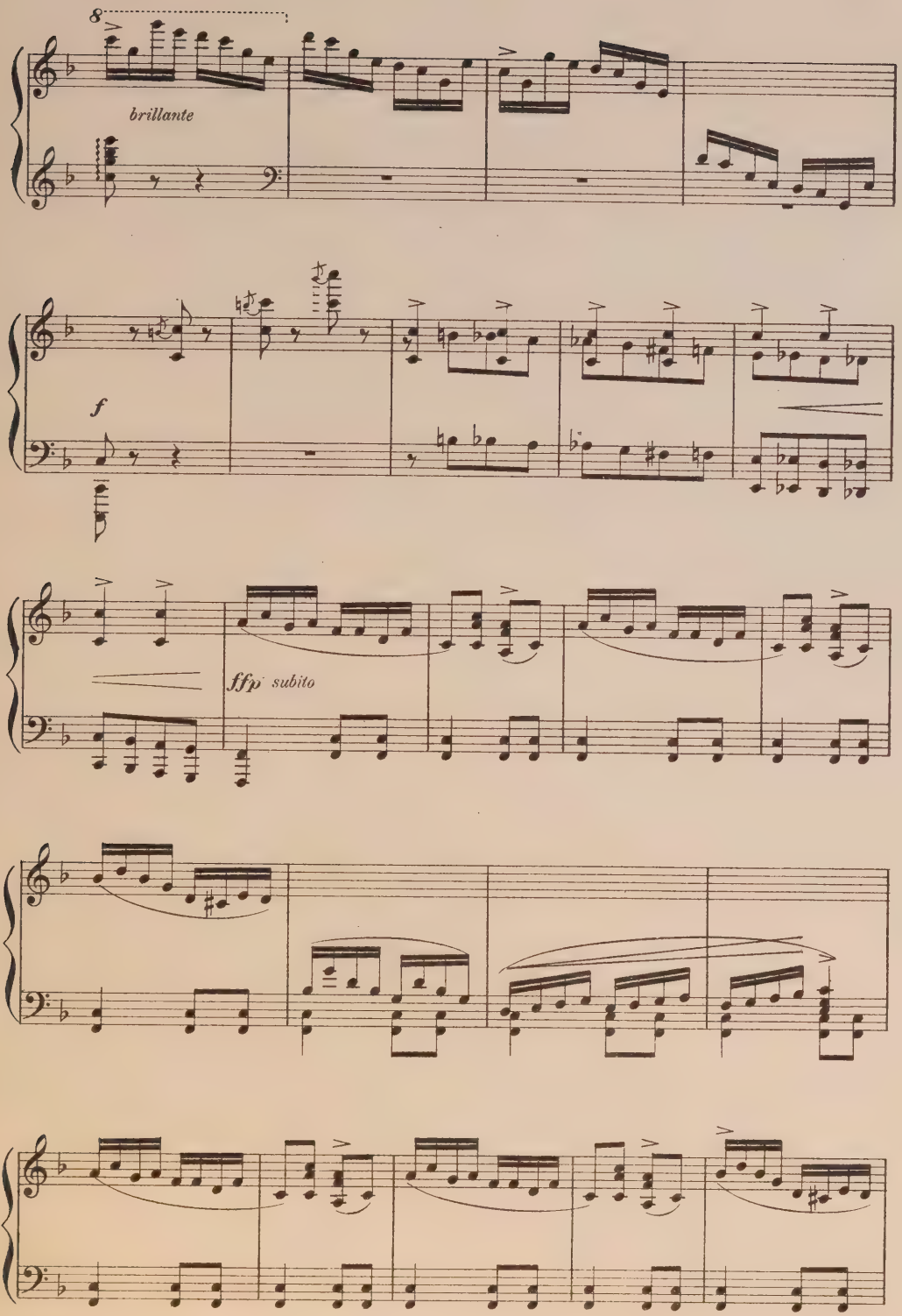


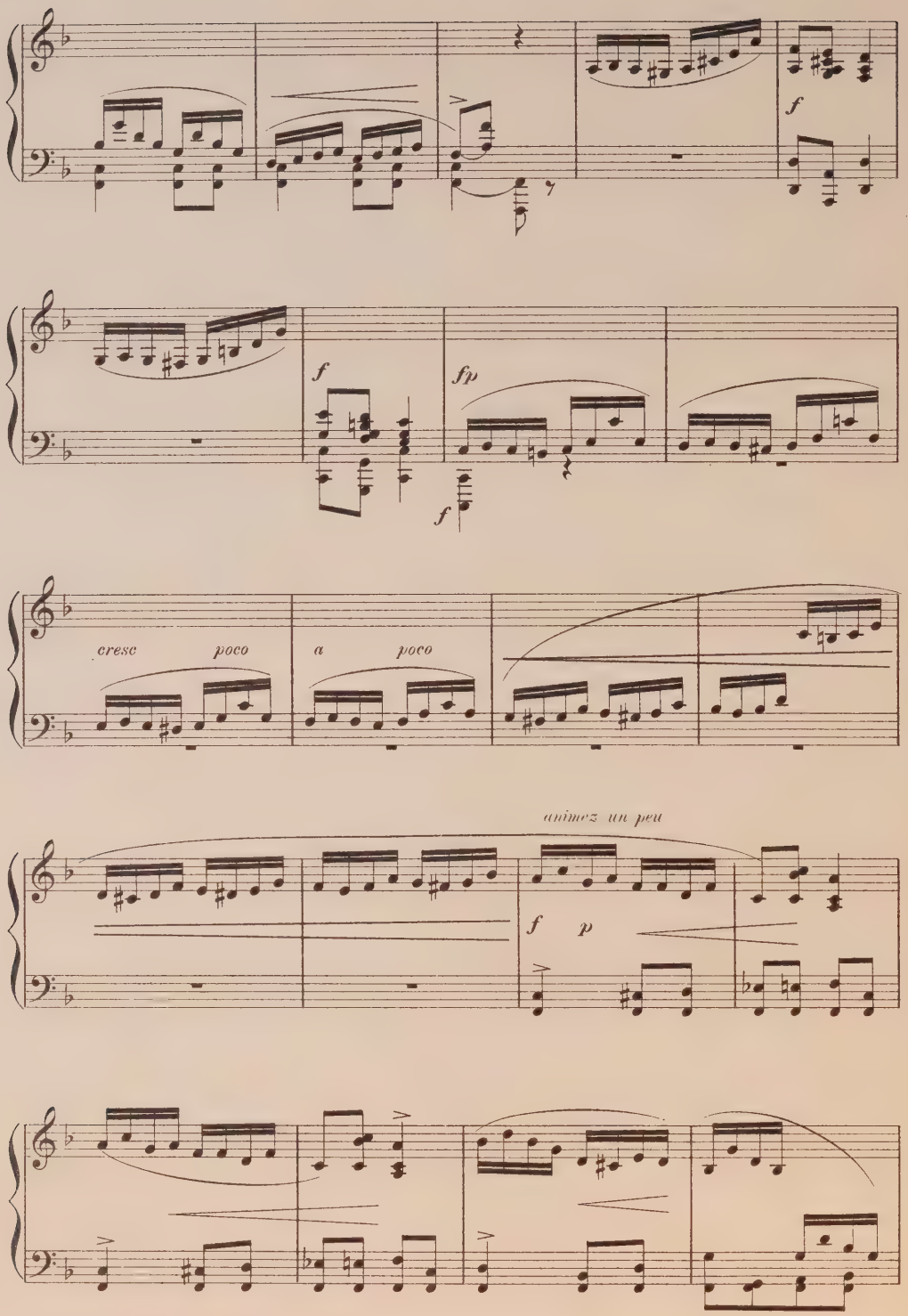

f
f
fp
f
cresc. poco
a poco
fp subito
mf
cre - scen - do -
f

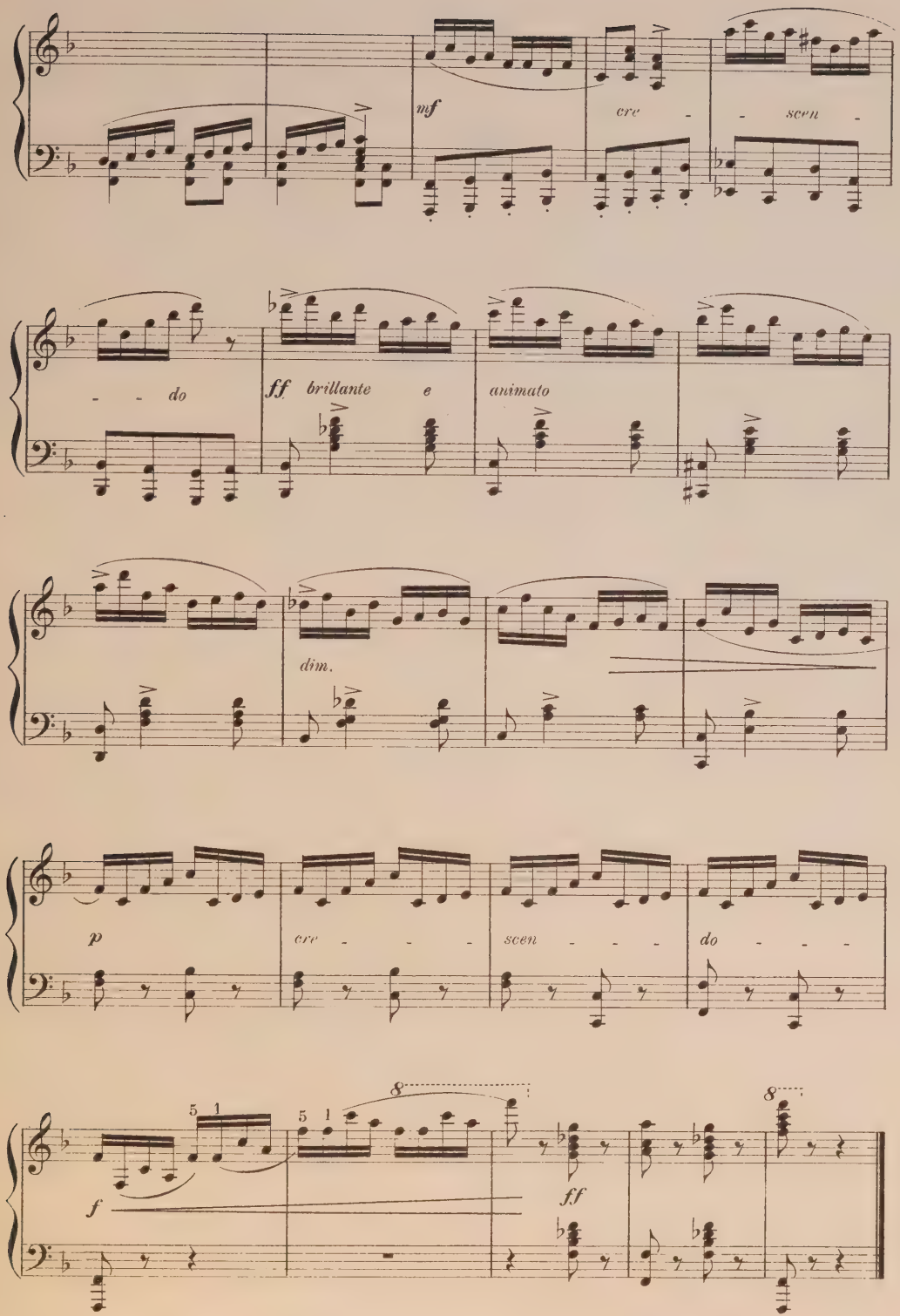

dim.
f
f
f
pp legg.
f
f
p
f


f
f
p
legg. il basso
cre - scen - do - al
ff
8
f
p


sf
sf
p
pp e legg.
sf
cre - - - - scen - - -
- do - - -
ff

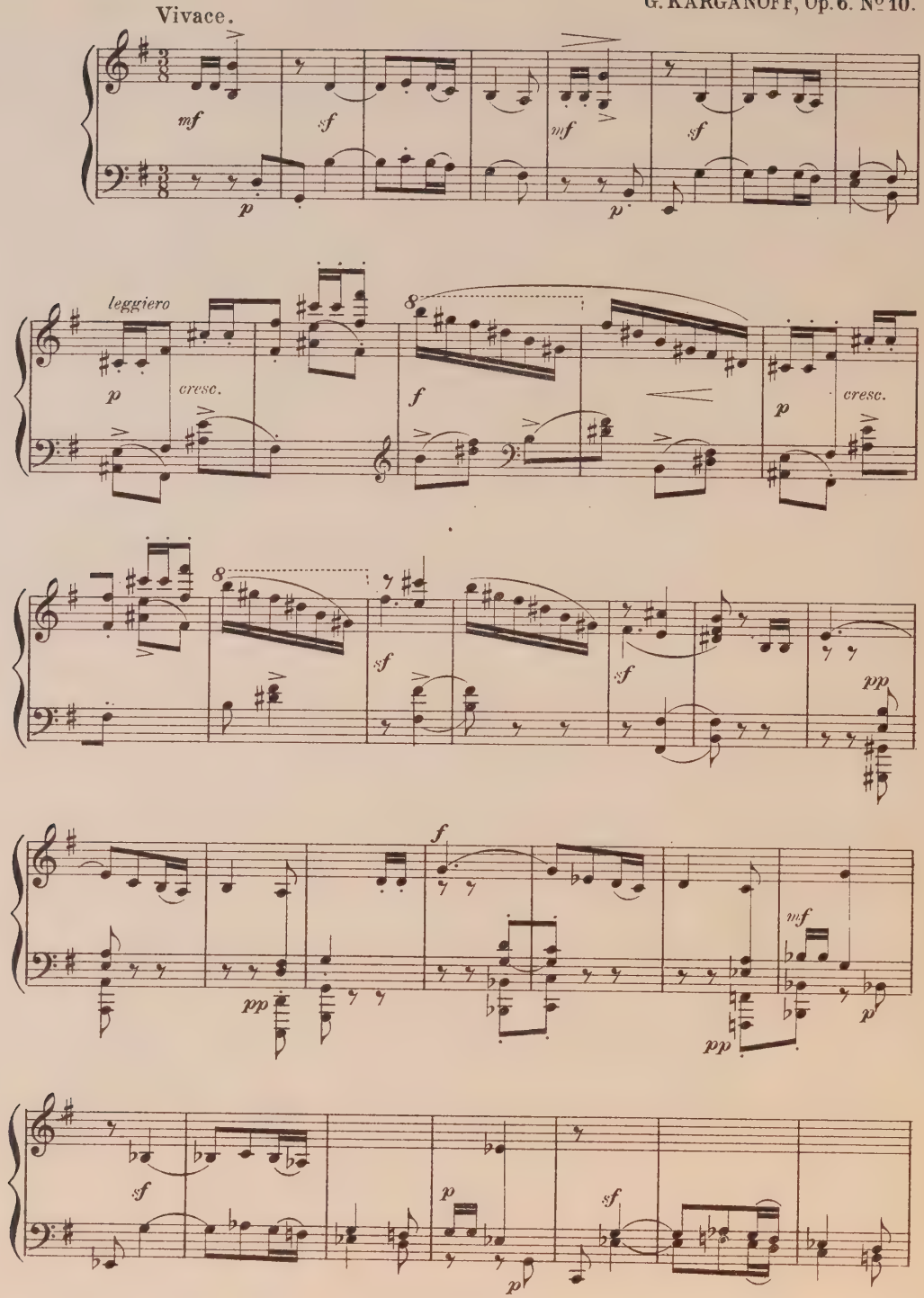

8
brillante
f
ffp subito

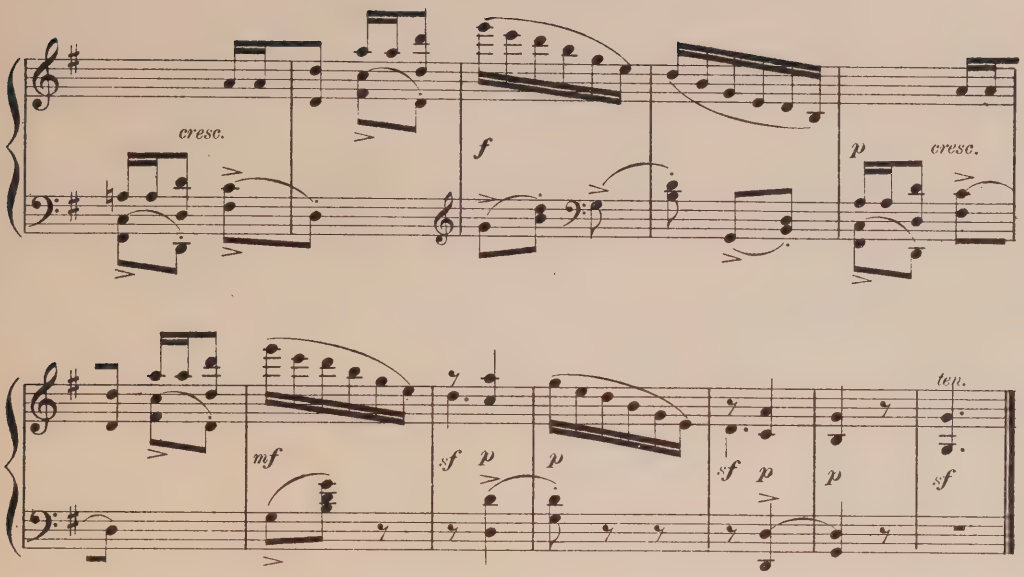

f
f
fp
f
cresc poco
a poco
animez un peu
f p


mf
cre - - scen -
- - do
ff brillante e animato
dim.
p
cre - - - -
scen - - - -
do - - - -
f
ff
8
8

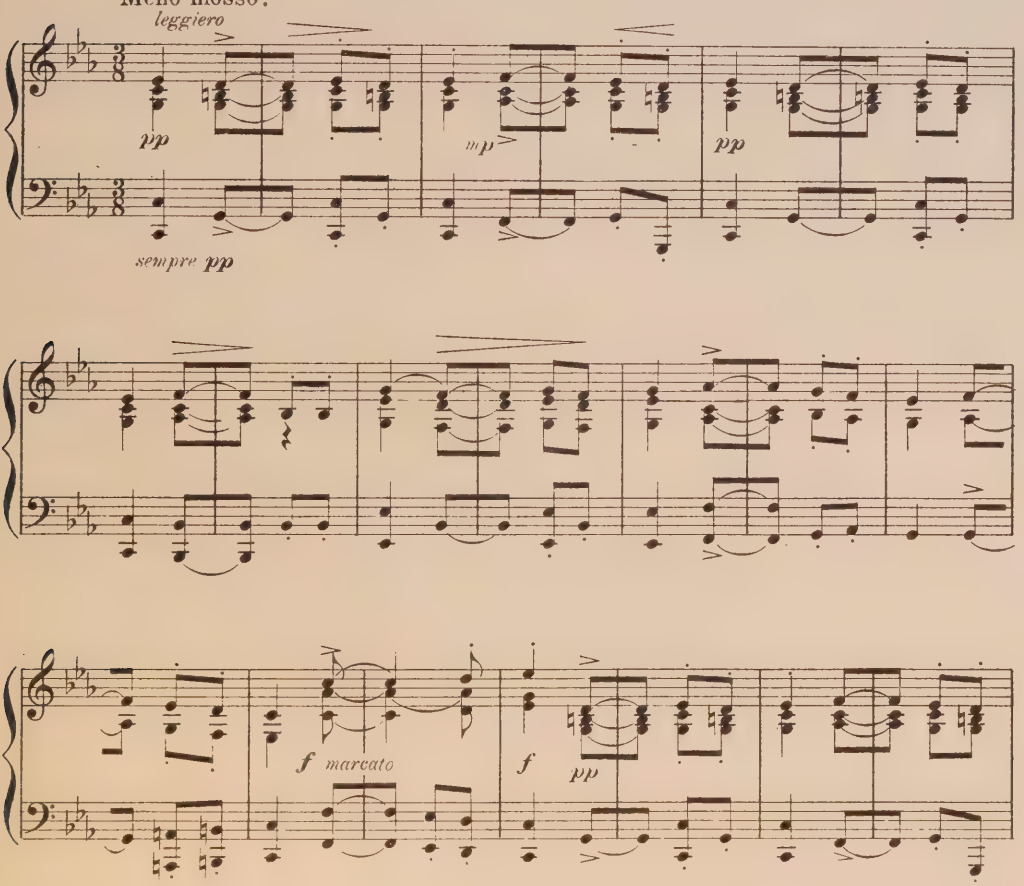
Arabesque.

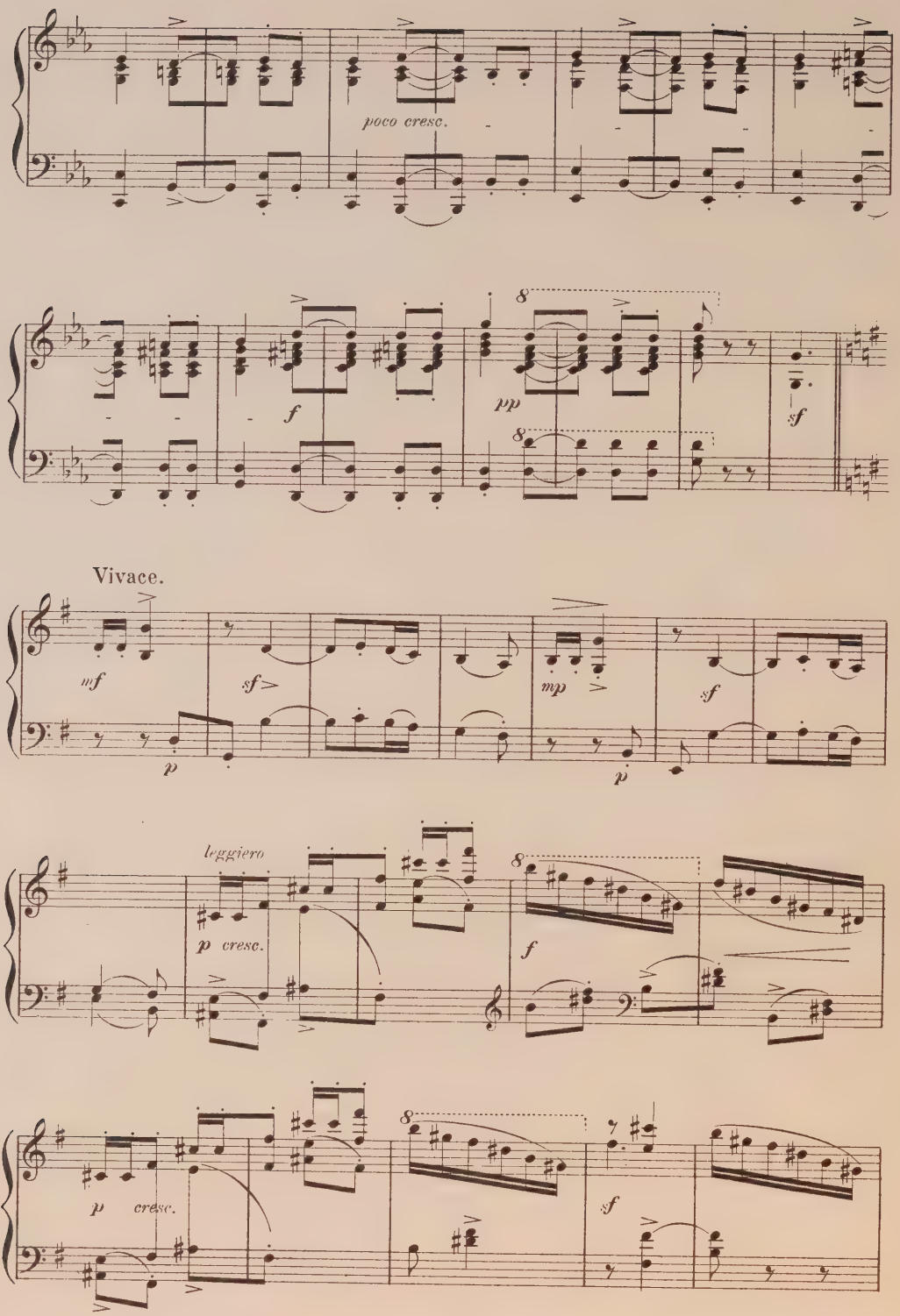
G. KARGANOFF, Op. 6. № 10.

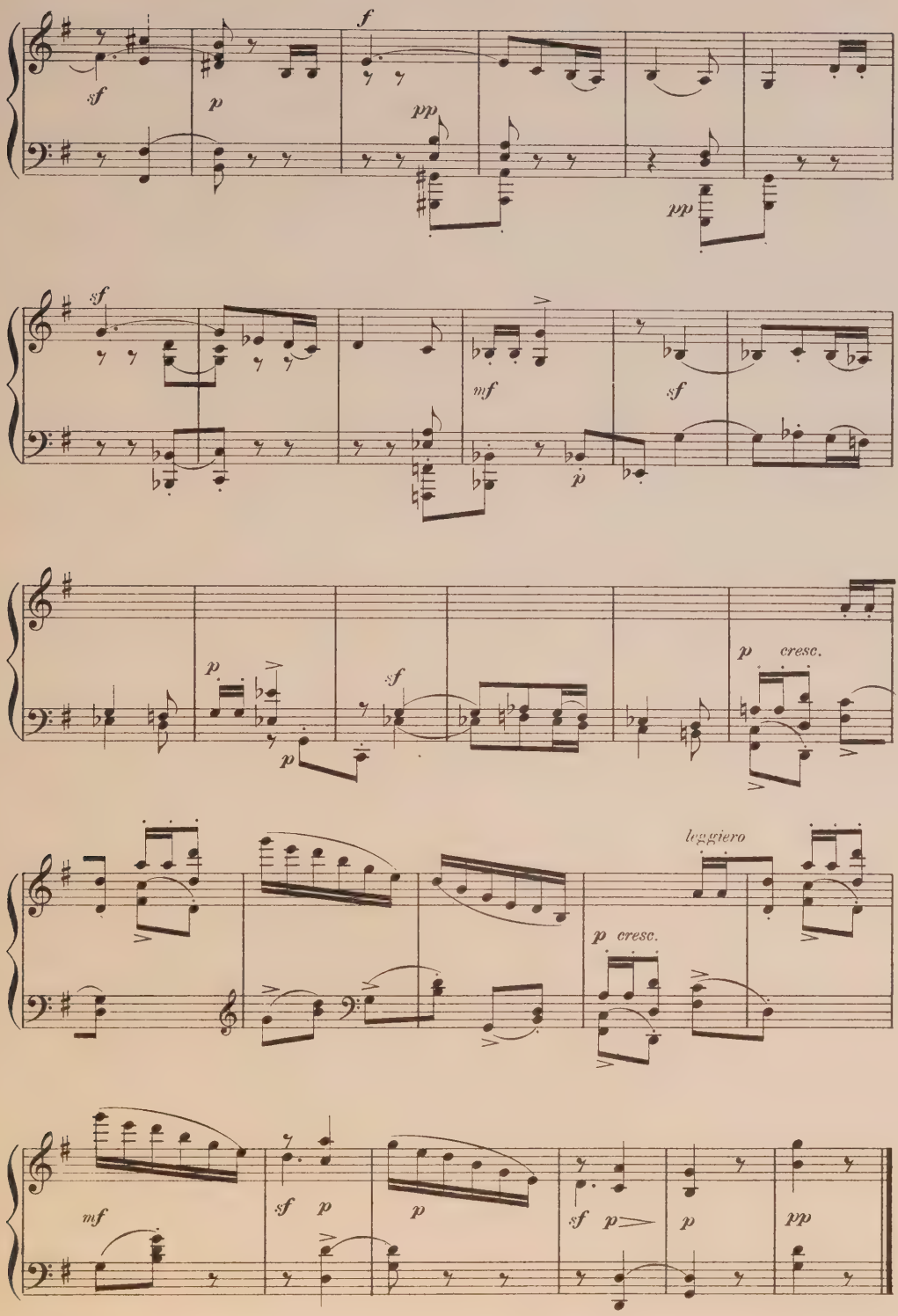




TRIO.
Meno mosso.



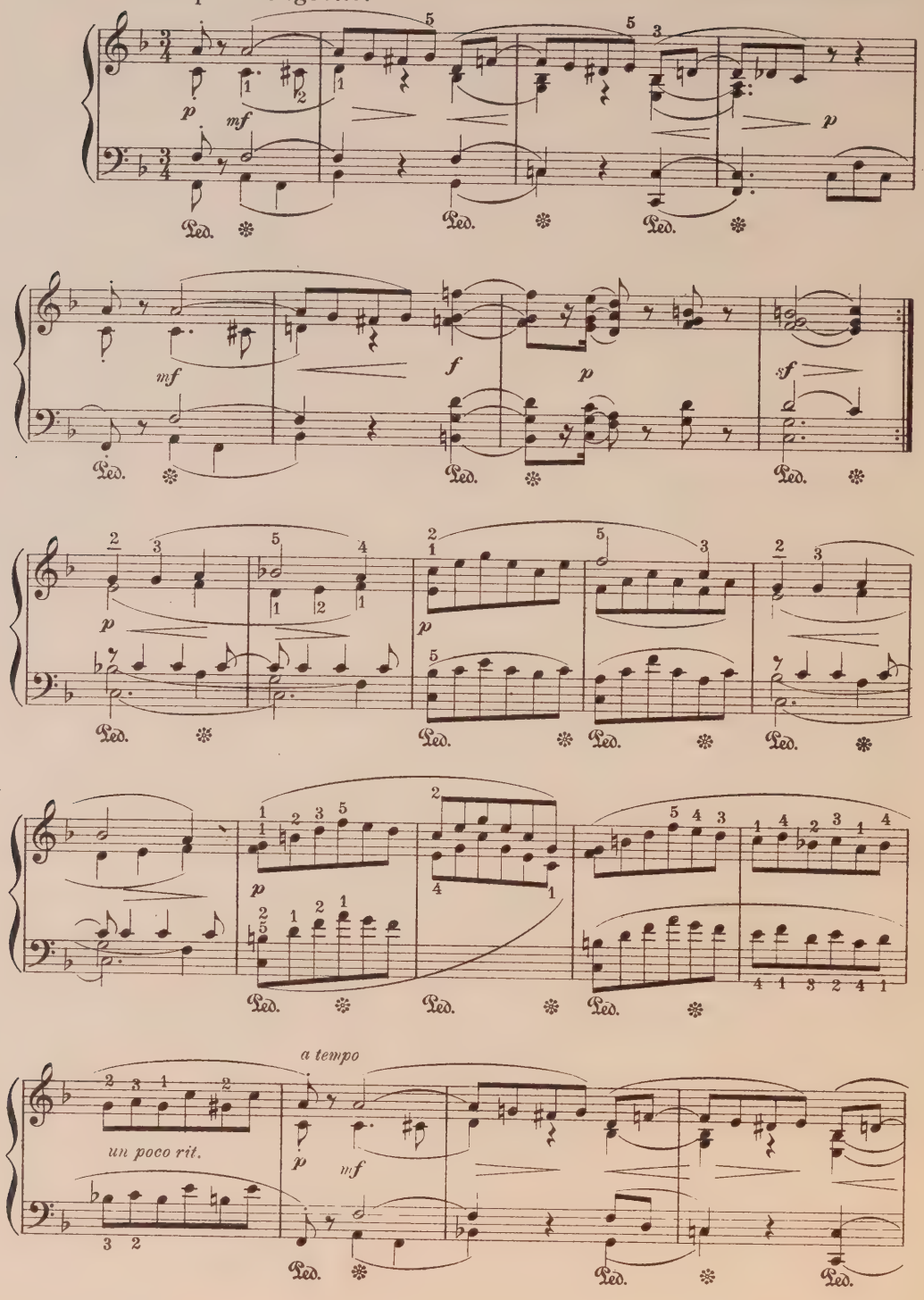

poco cresc.
f
pp
sf
Vivace.
mf
sf
p
mp
p
sf
leggiero
p cresc.
f
p cresc.
sf

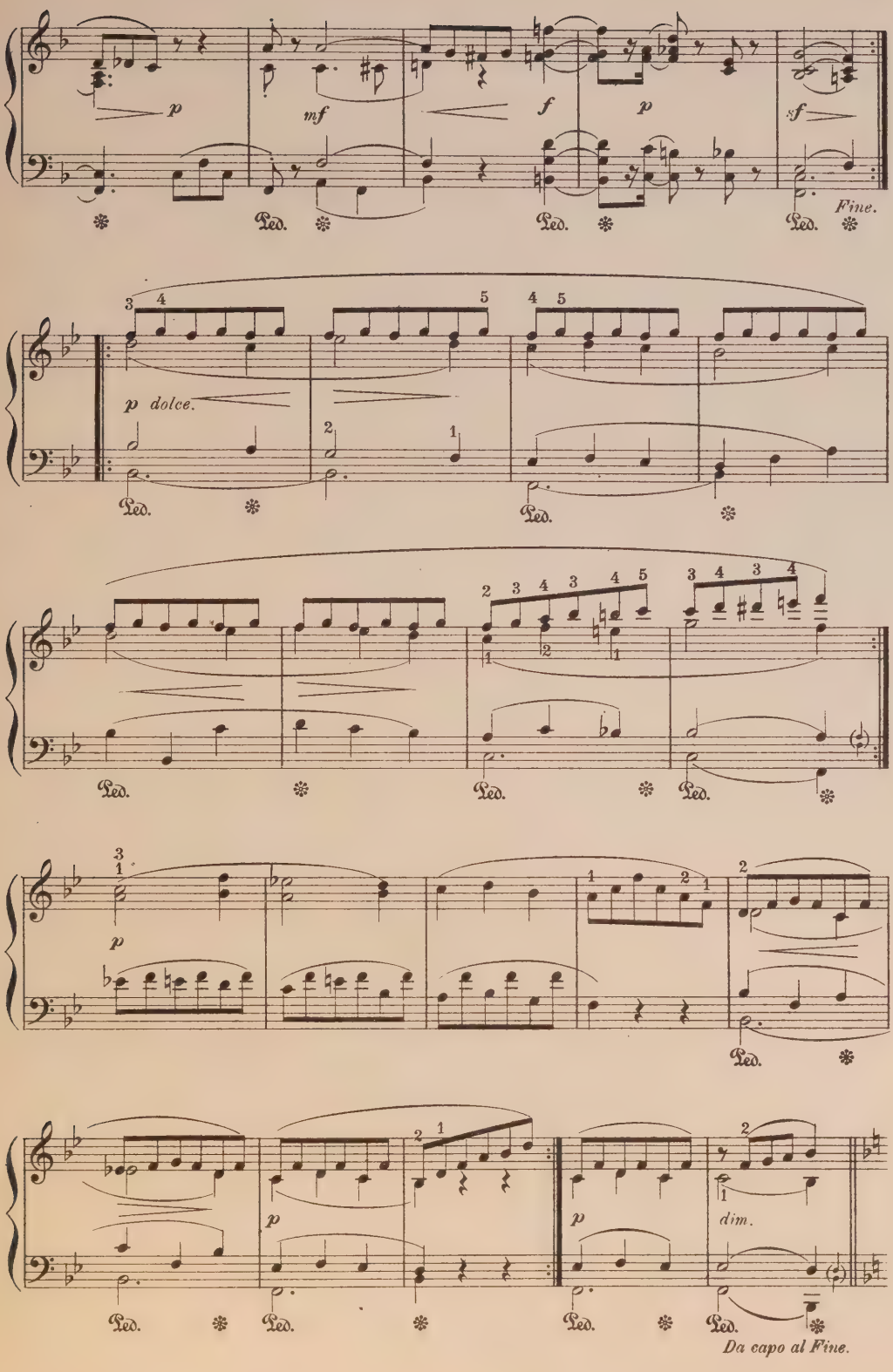

sf
p
f
pp
pp
sf
mf
sf
p
p
sf
p
p
cresc.
leggiero
p
cresc.
mf
sf
p
p
sf
p
p
pp

Minuet.

Un poco Allegretto.

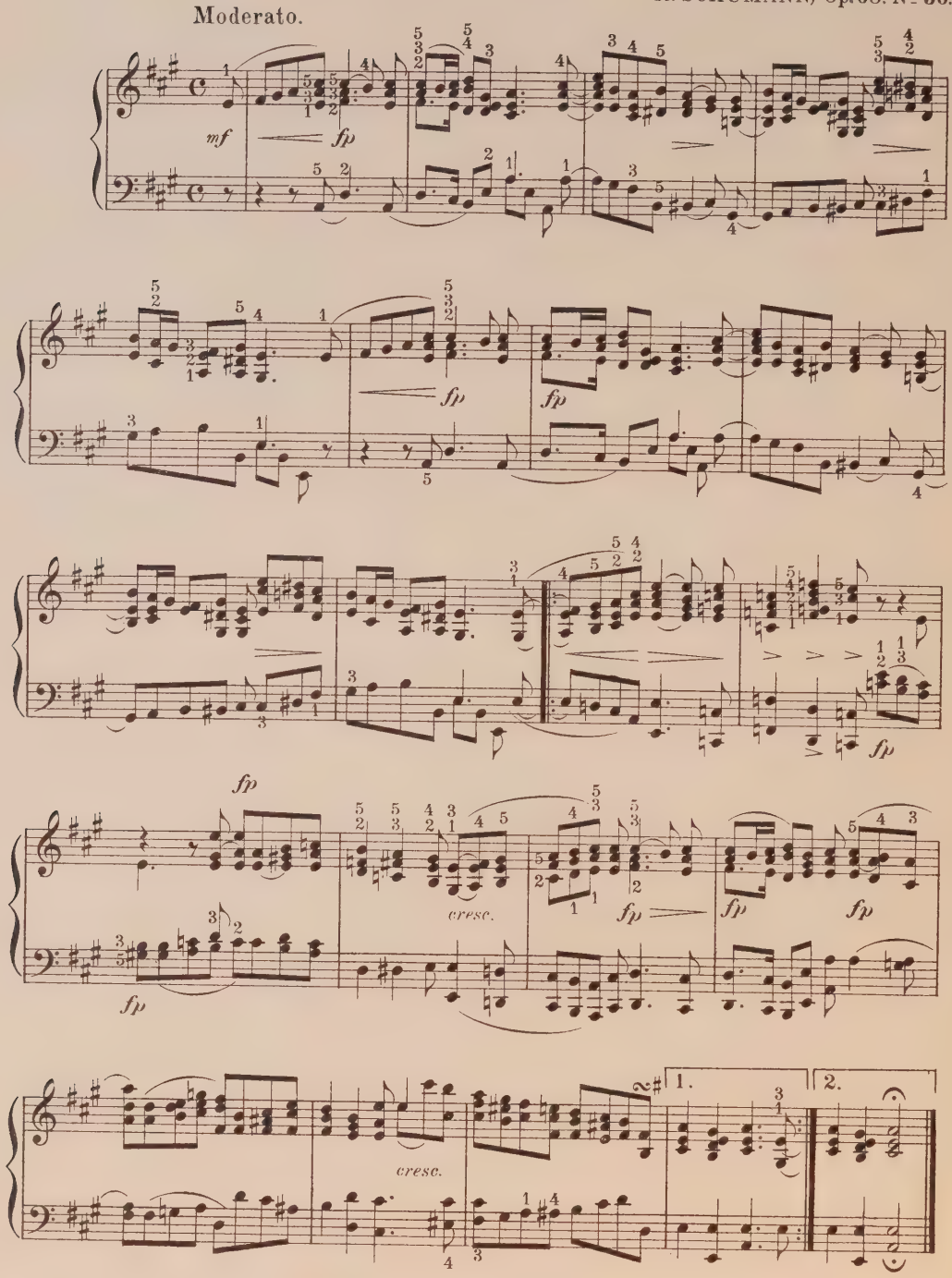
Ad. JENSEN, Op. 33. No 11.




p
mf
f
p
sf
Fine.
Ped.
p dolce.
dim.
Da capo al Fine.

Song on New Year's Eve.

R. SCHUMANN, Op. 68. № 36.



Clara Kathleen Rogers

CLARA KATHLEEN (BARNETT) ROGERS

CLARA KATHLEEN (BARNETT) ROGERS (Clara Doria) was born in Cheltenham, England, January 14, 1844. Her father was John Barnett, the well-known English composer, referred to by Grove as the father of English opera, and her mother, Eliza Emily (Lindley) Barnett, the daughter of Robert Lindley, the famous English violoncellist. She received her early musical education from her parents, and in 1856, at the age of twelve, went to Leipsic where she was at once received as a pupil in the Conservatorium, although she was three years younger than the rules permitted. While there, she studied the piano with Moscheles and Plaidy, ensemble playing with Ferdinand David and Riez, and harmony with Parperitz and Richter, and in her fifteenth year she began to study singing with Professor Goetze. After concluding the whole educational course at Leipsic, and graduating with honors, she went to Berlin where she studied the piano with Von Bülow, and singing with Frau Zimmerman for six months. In 1861 she went to Italy to fit herself for the operatic stage, and here she studied nearly two years with San Giovanni. In 1863 she made her *début* in Italian opera at Turin, in the rôle of Isabella in "Roberto Il Diavolo," under the assumed name of Clara Doria. She sang afterwards in other operas, at Genoa, then at Leghorn, where she was re-engaged for several successive seasons, then at Florence, Molfetta, and lastly at the San Carlo of Naples, where she appeared as Amina in "Sonnambula," and in "Lucia." In 1866 she went to London, where for five years she sang on the concert stage. In 1871 she first came to America with the Parepa Rosa concert company, making her *début* at the New York Academy of Music in the "Bohemian Girl," October 4, and appearing subsequently as Donna Elvira in "Don Giovanni;" the Countess in the "Marriage of Figaro," and other rôles, in New York, Boston, Philadelphia and many other cities east and west.

In the winter of 1872–73, though not a member of Max Maretzek's company, she was engaged by him to sing a number of times with Pauline Lucca in "Don Giovanni," "Der Freischütz," "The Merry Wives of Windsor," etc., in New York and elsewhere. In the month of April, largely through the interest of the late Otto Dresel, she took up her residence permanently in Boston, appearing for the first time at the Harvard Symphony concert there, April 19. While still singing in concerts she became deeply interested in teaching singing, and grew to be so absorbed in that vocation that she gradually gave up her career as a public singer in order to devote herself exclusively to her pupils.

On April 24, 1878, she was married to Henry M. Rogers of Boston, a well-known lawyer of that city.

She first became known as a composer in 1882, up to which time she had never ventured to offer any of her compositions for publication.

From the beginning of her serious work as a composer, Otto Dresel was her warm friend and her most valued and exacting critic.

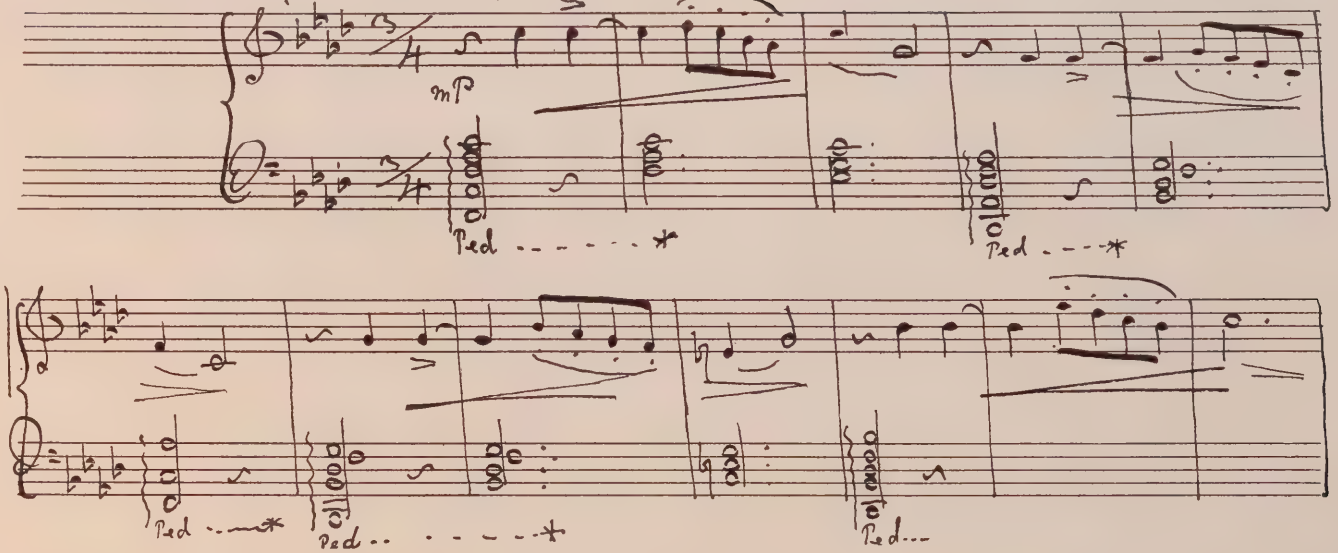
In 1893 she contributed a book entitled "The Philosophy of Singing" to the artistic literature of the day. This work was published by Messrs. Harper & Brothers, and since its publication here has appeared also in England, and in both countries has received expressions of high approval.

The following is a list of her published works: — Op. 10, Six Songs, published 1882; Op. 15, *Scherzo* in A major, for pianoforte; Op. 16, *Aubade*, song with violin and piano; Op. 17, *Kiss Mine Eyelids, Lovely Morn*, song with violin and piano; Op. 20, Six Songs; Op. 22, Three Songs; Op. 24, Five Songs; Op. 26, Six Songs; Op. 28, Three Songs; Op. 25, *Sonata* for piano and violin, in D minor (performed in Boston by Clara K. Rogers and Mr. Loeffler, January 19, 1888); Op. 29, Album of Six Songs, with words by Robert and Elizabeth Browning (Edition Schmidt, No. 24); Op. 30, Two Songs.

Romanza

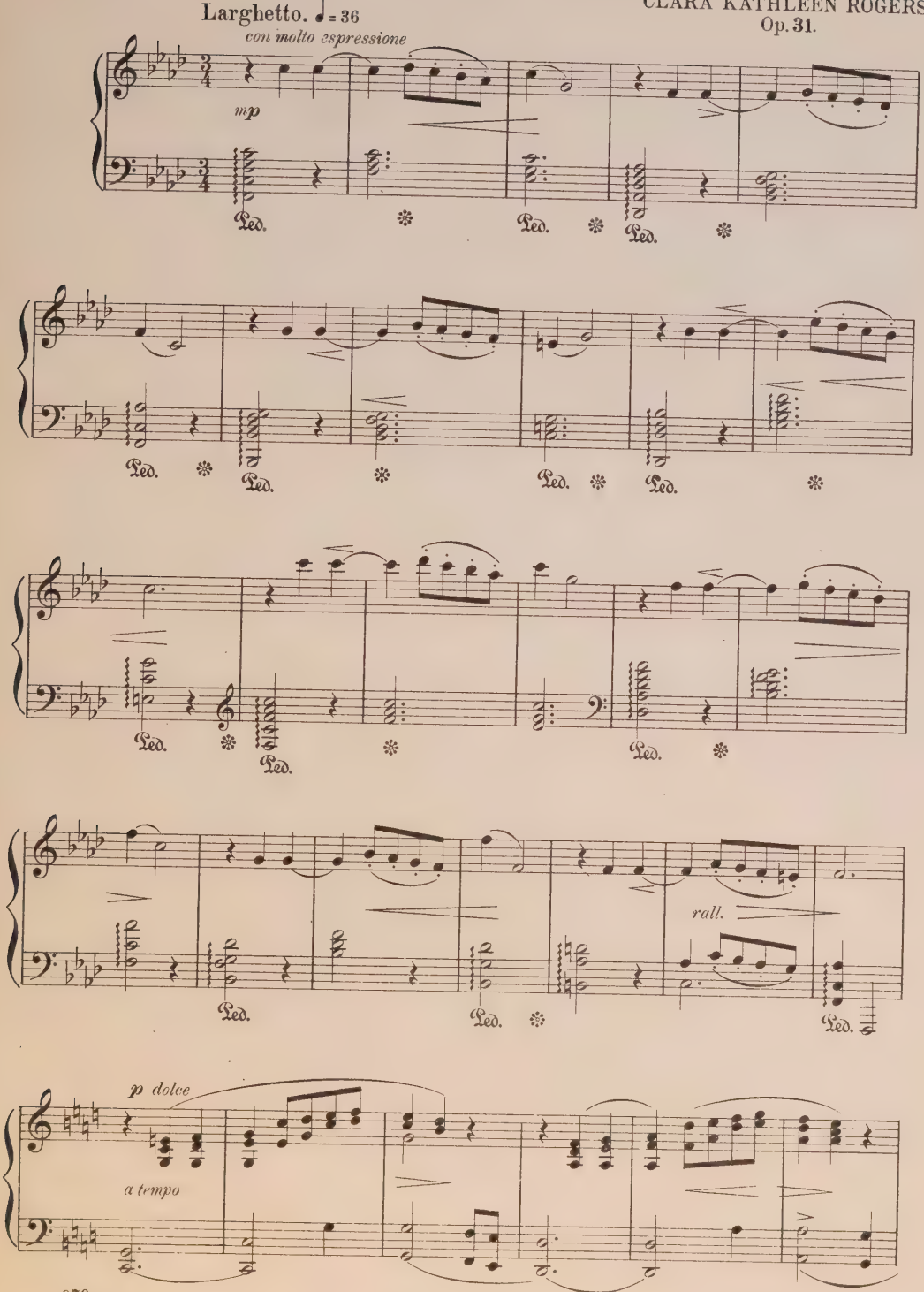
Larghetto. (con molt'espressione)

Clara Kathleen Rogers.

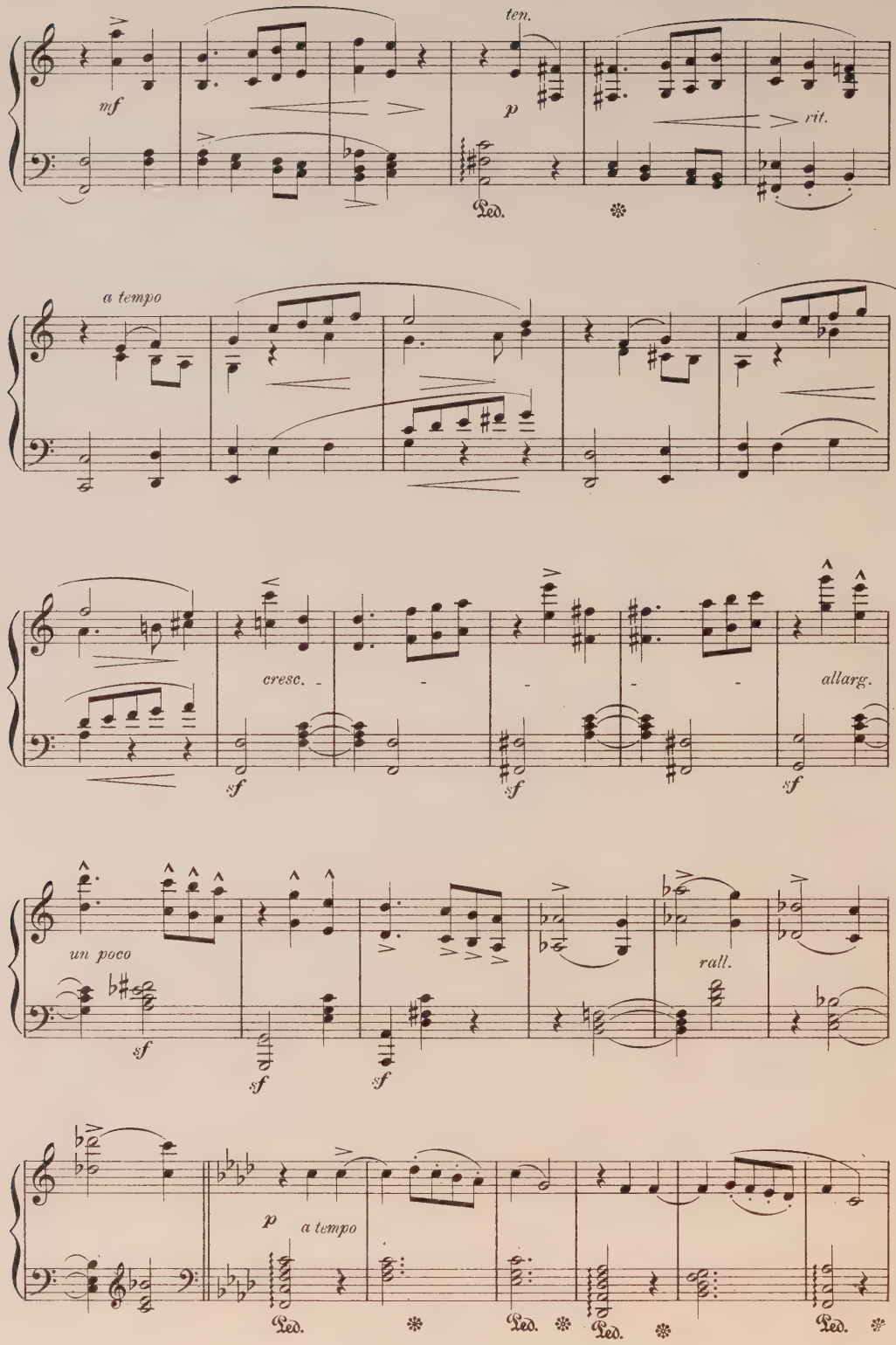


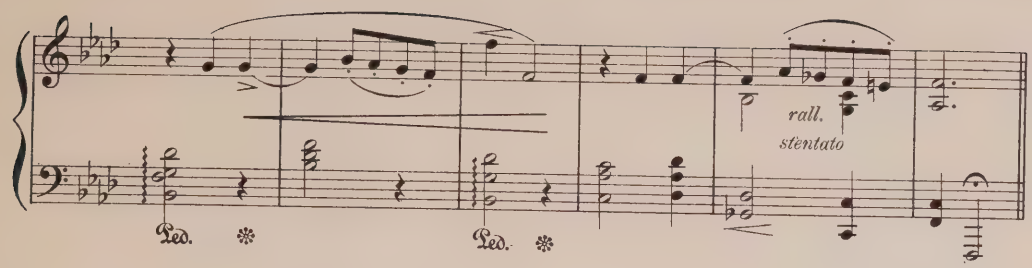
Romanza.

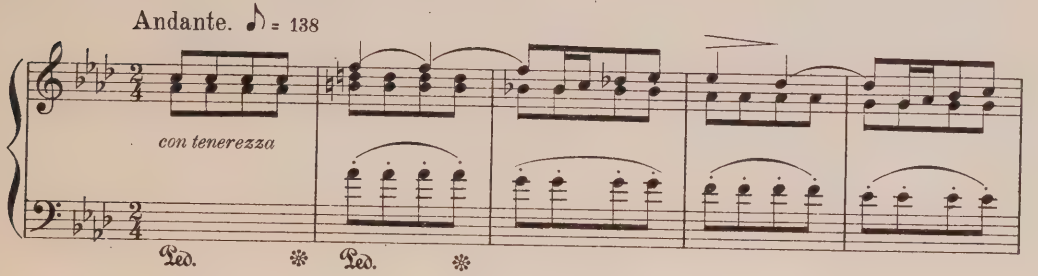
CLARA KATHLEEN ROGERS,
Op. 31.

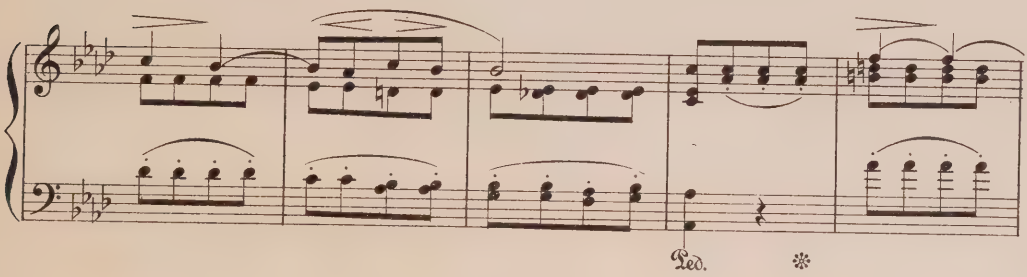


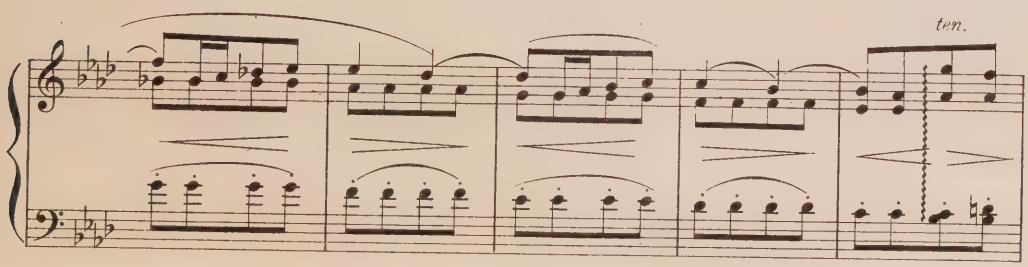
Copyright 1895 by J. B. Millet Company.

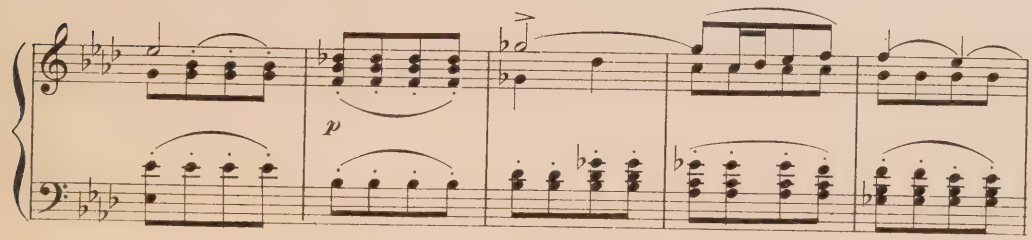

ten.
mf
p
rit.
Ped.
a tempo
cresc.
allarg.
sf
un poco
rall.
a tempo

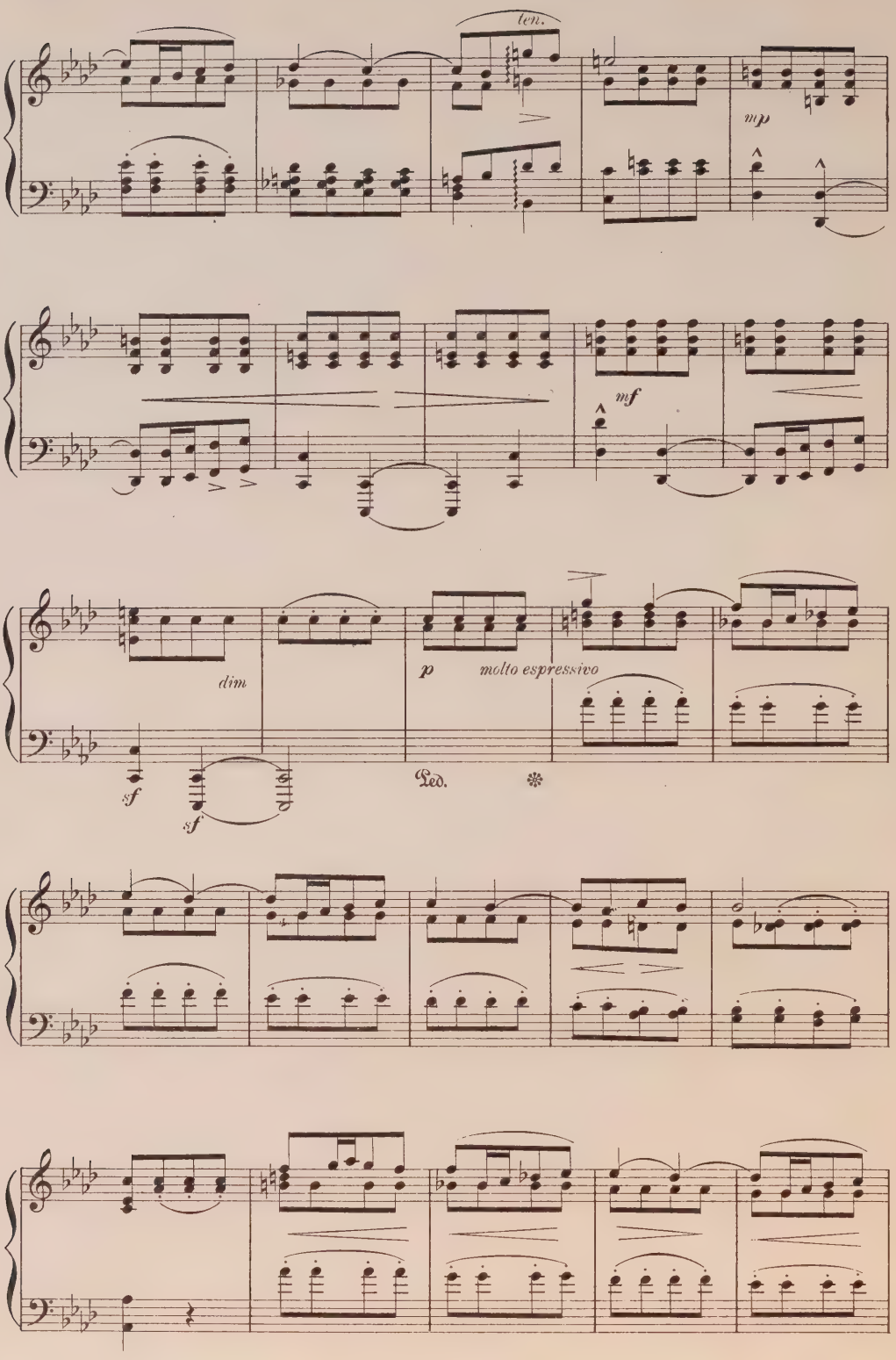

rall.
stentato
Ped.
Ped.

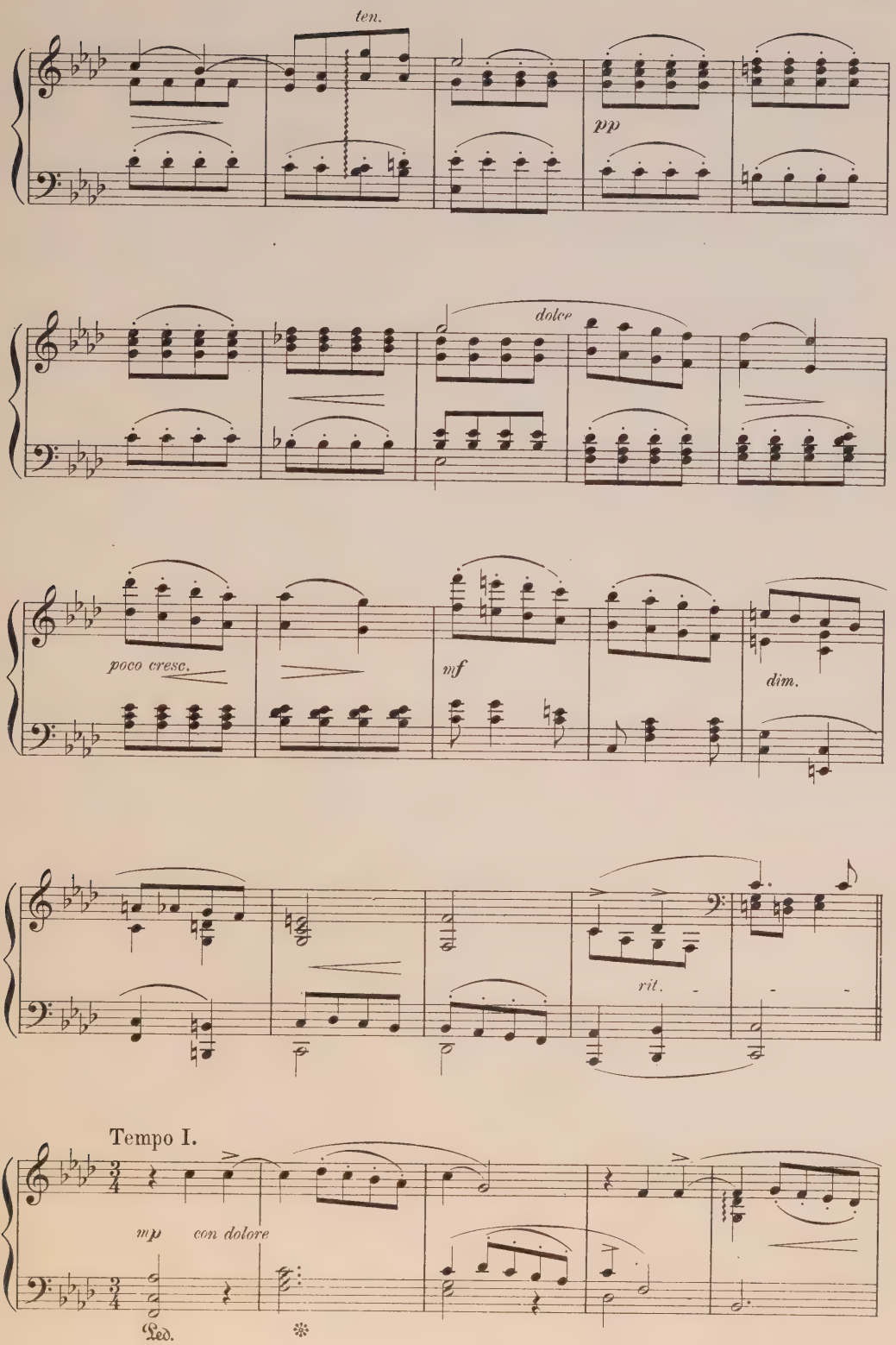

Andante. ♪ = 138
con tenerezza
Ped.
Ped.

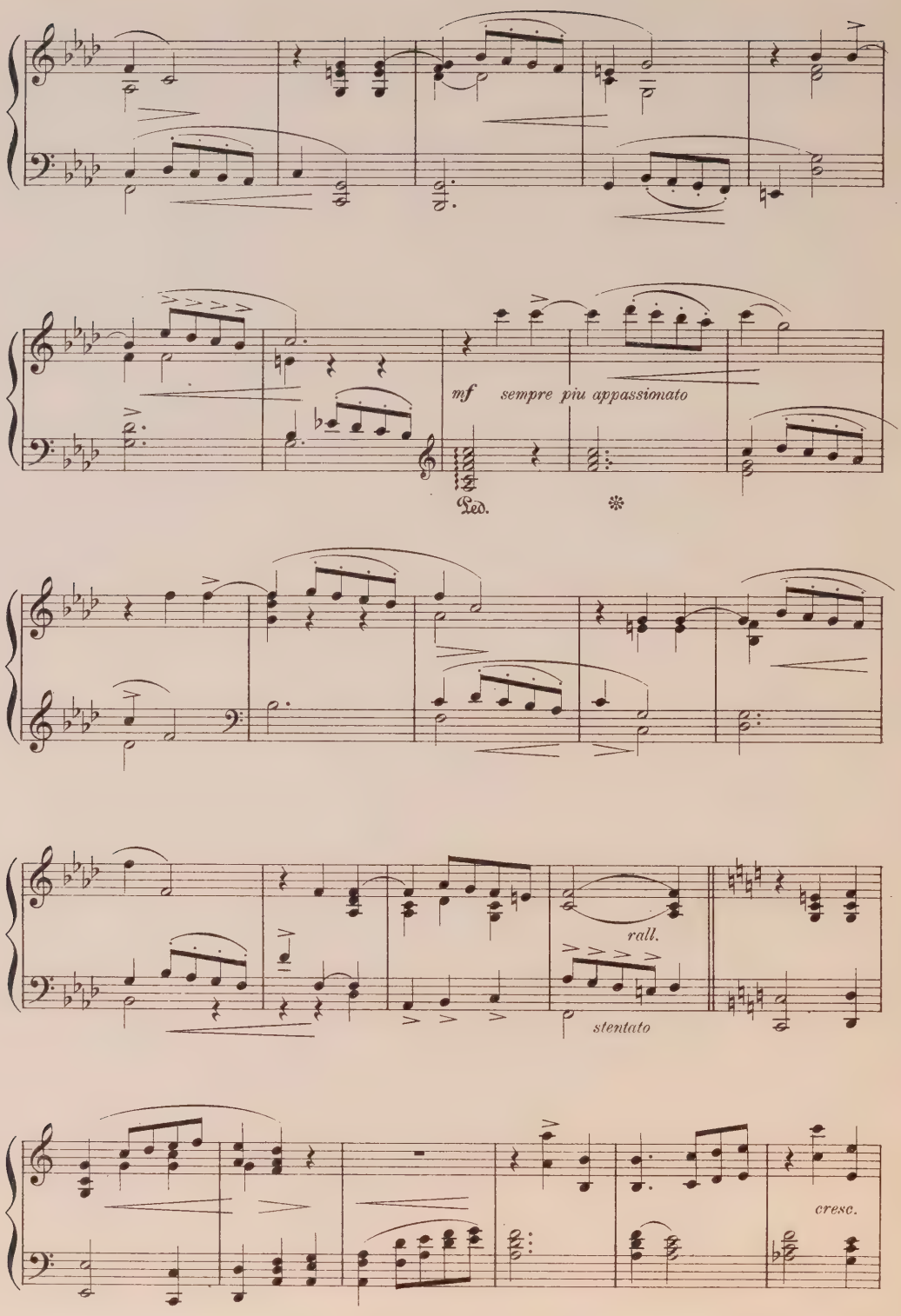

Ped.

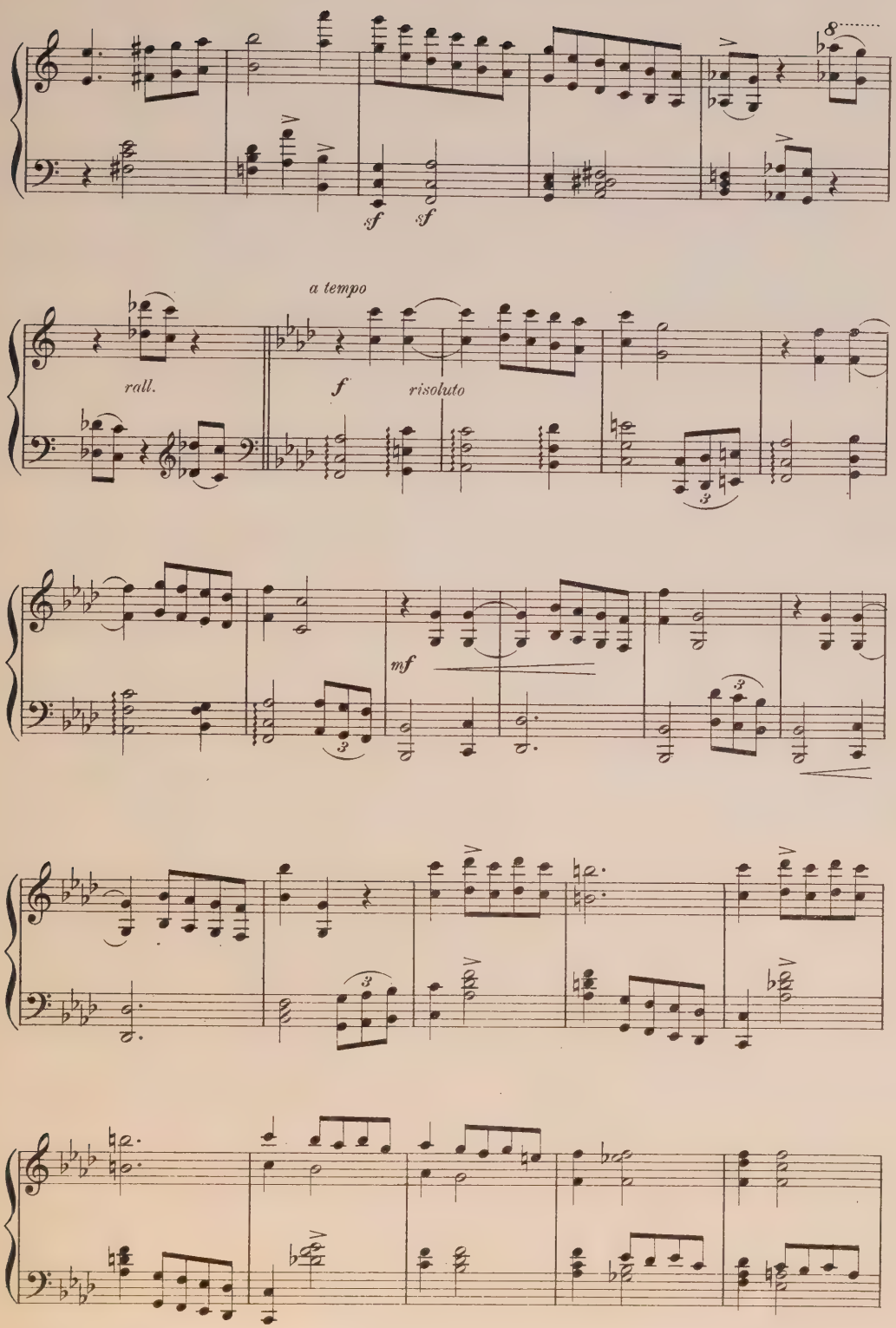

ten.

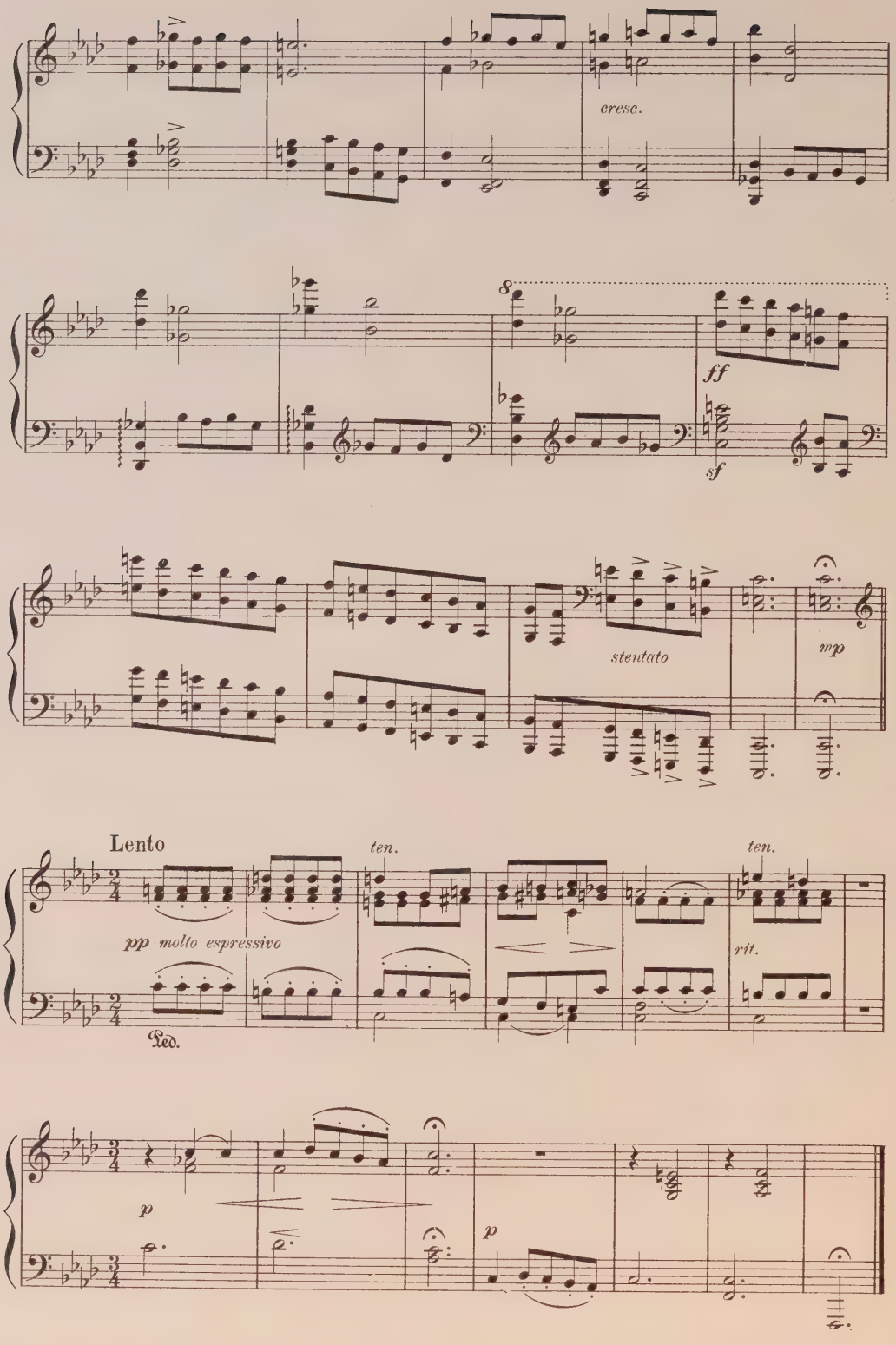

p


ten.
mp
mf
dim
p
molto espressivo
sf
sf
Ped.


ten.
pp
dolce
poco cresc.
mf
dim.
rit.
Tempo I.
mp
con dolore
Ped.


mf sempre più appassionato
Ped.
rall.
stentato
cresc.

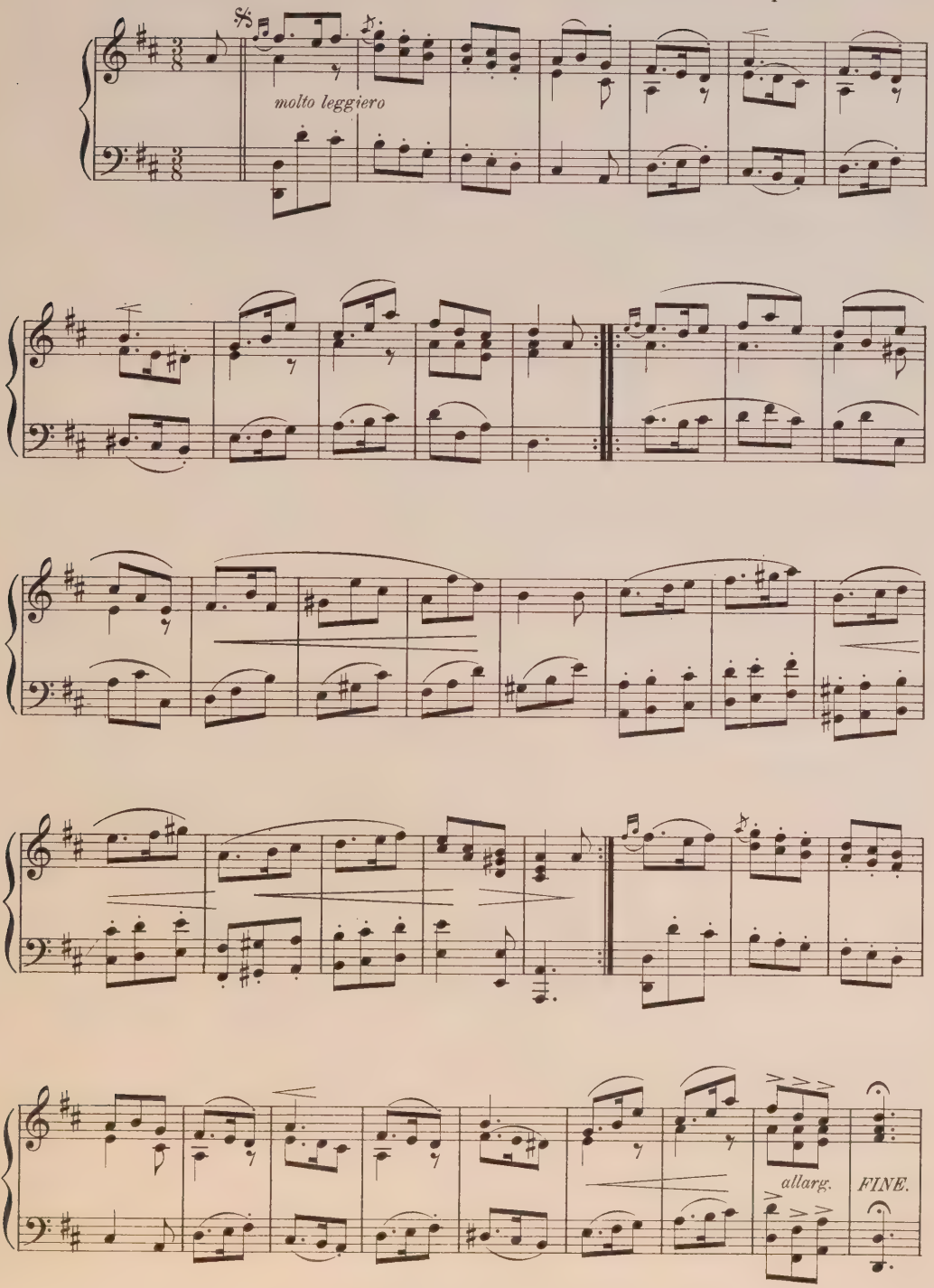

8
sf
sf
a tempo
rall.
f
risoluto
3
mf
3
3
3


cresc.
ff
sf
stentato
mp
Lento
ten.
ten.
pp molto espressivo
rit.
Ped.
p
p

Scherzo.

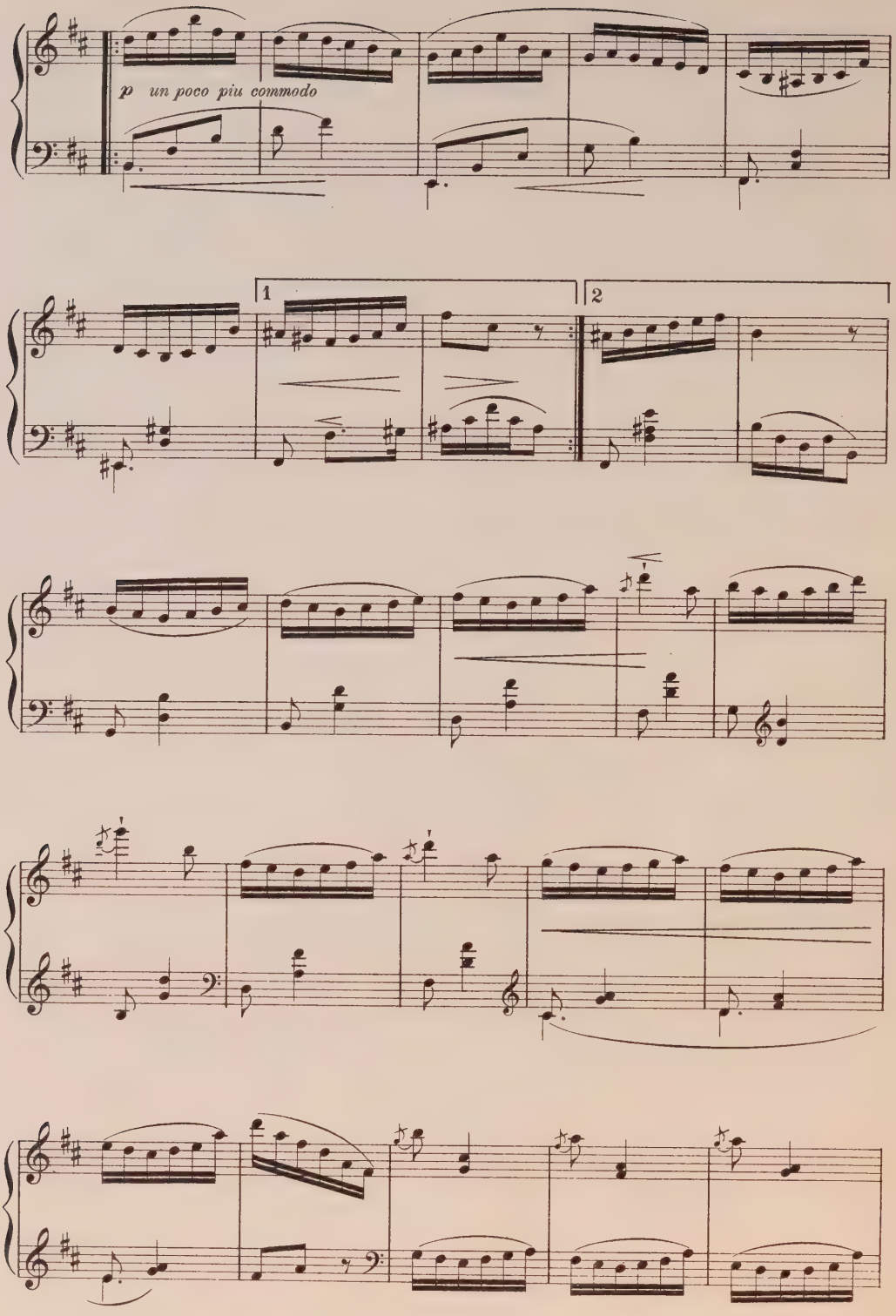
CLARA KATHLEEN ROGERS,
Op. 32.

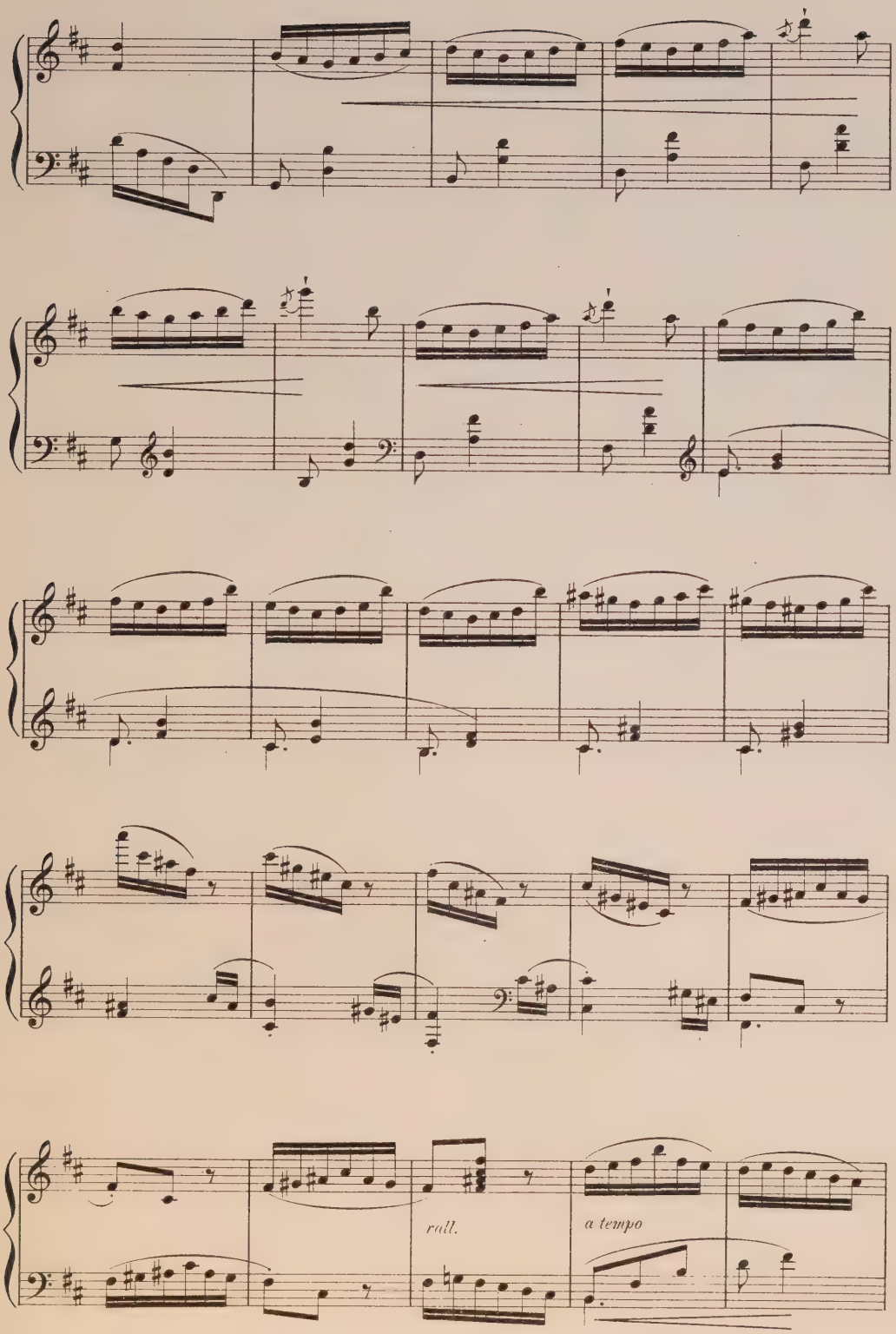
Allegro giocoso. ♩ = 92

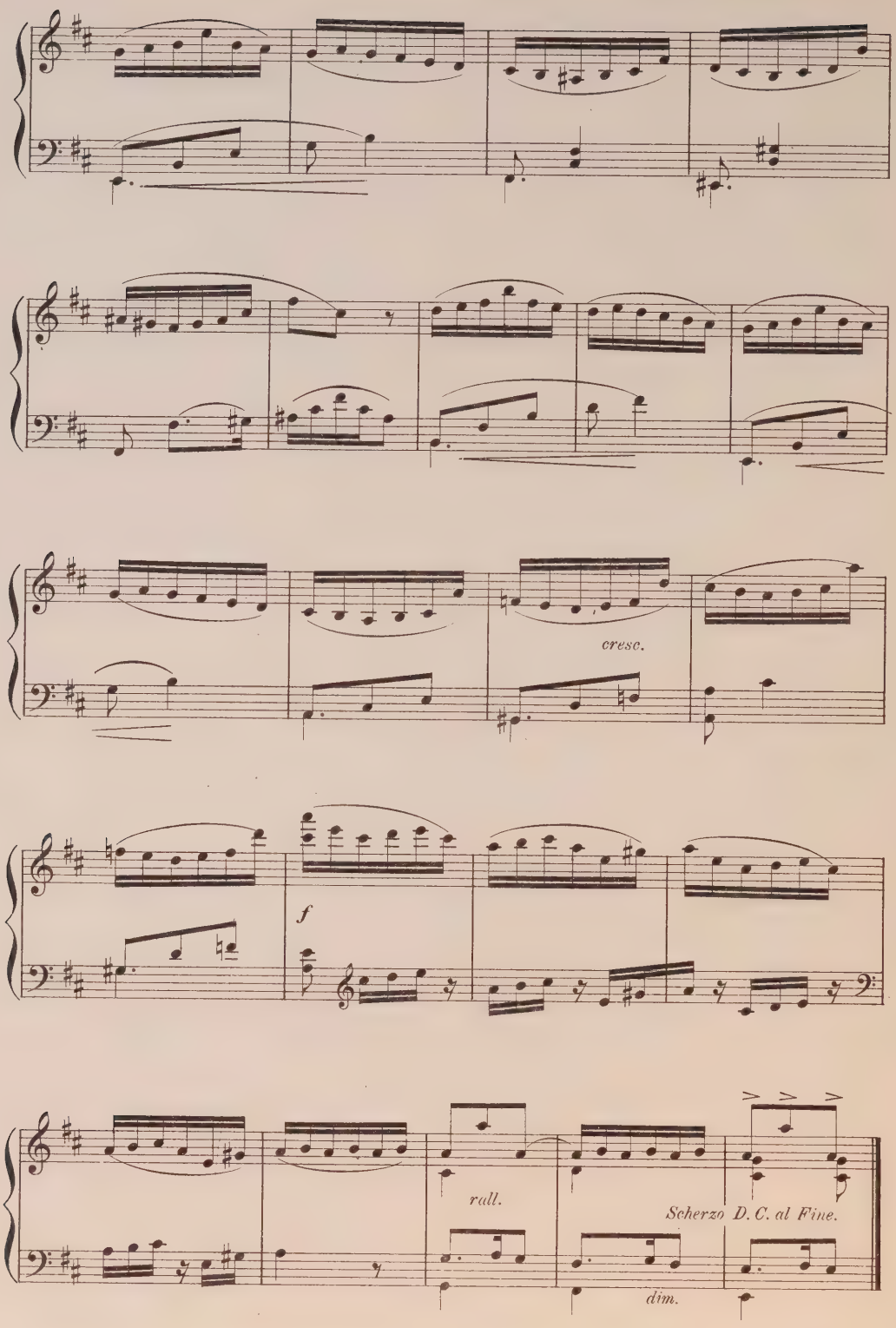


Copyright 1895 by J. B. Millet Company.

TRIO.

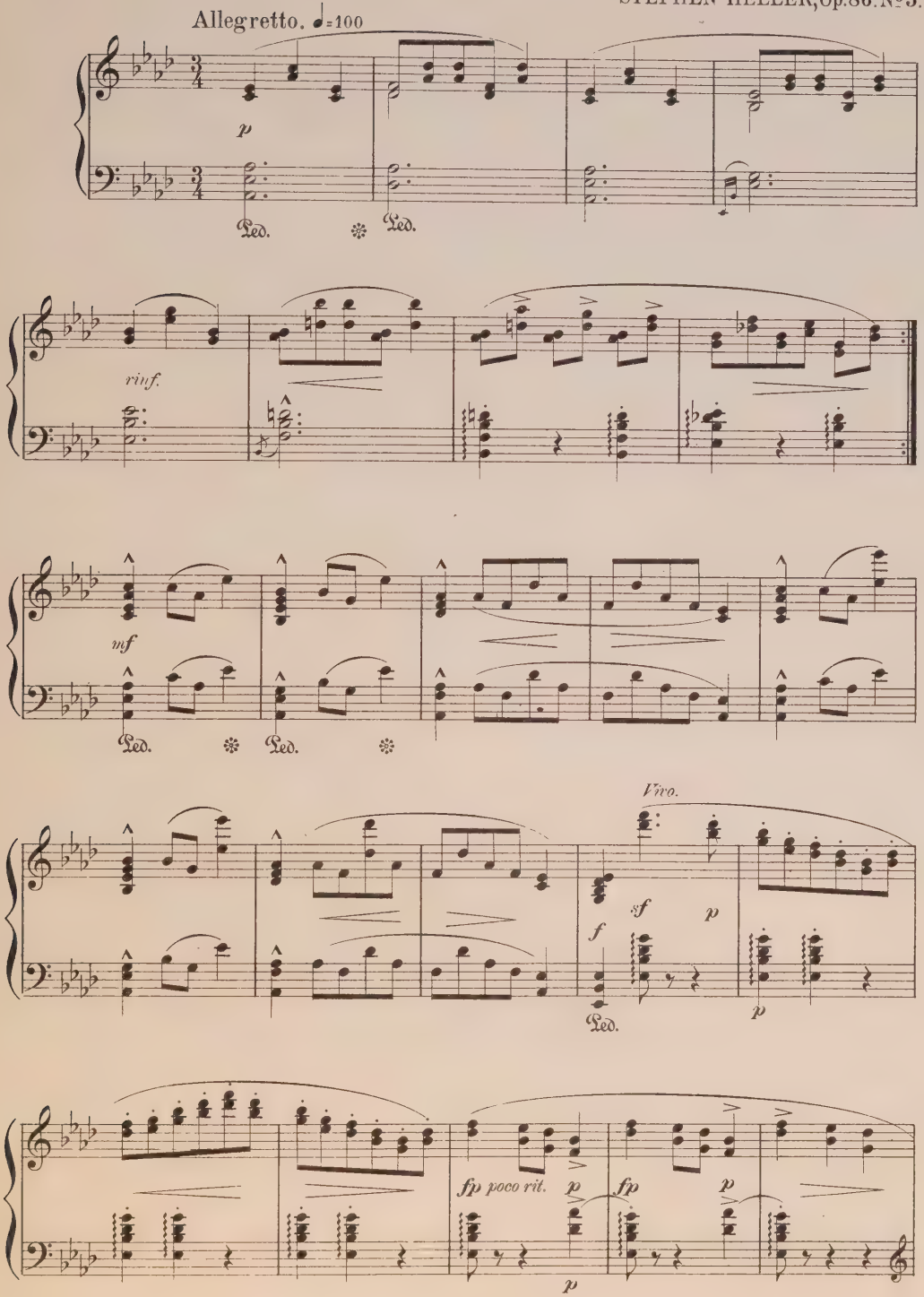


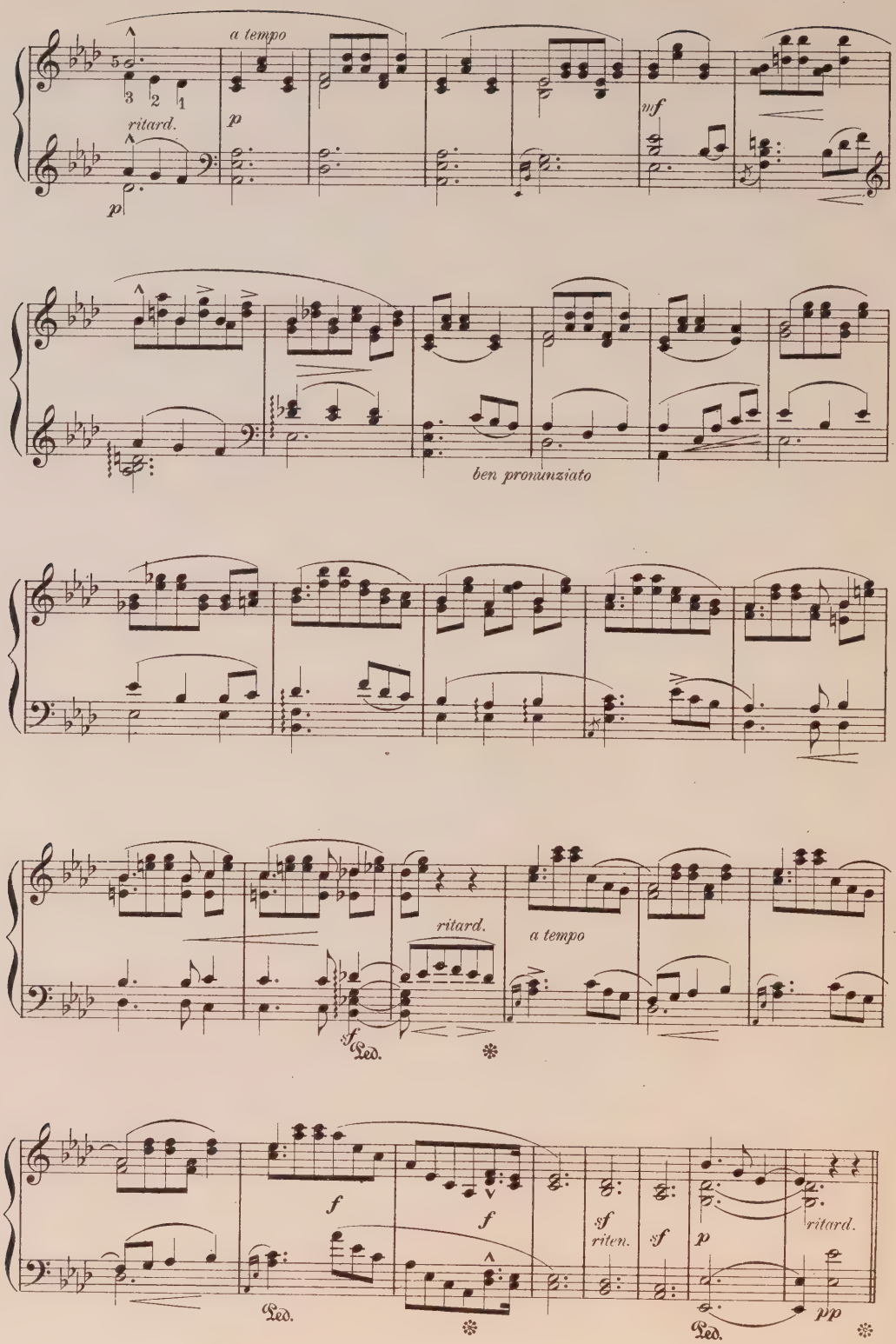

rall.
a tempo

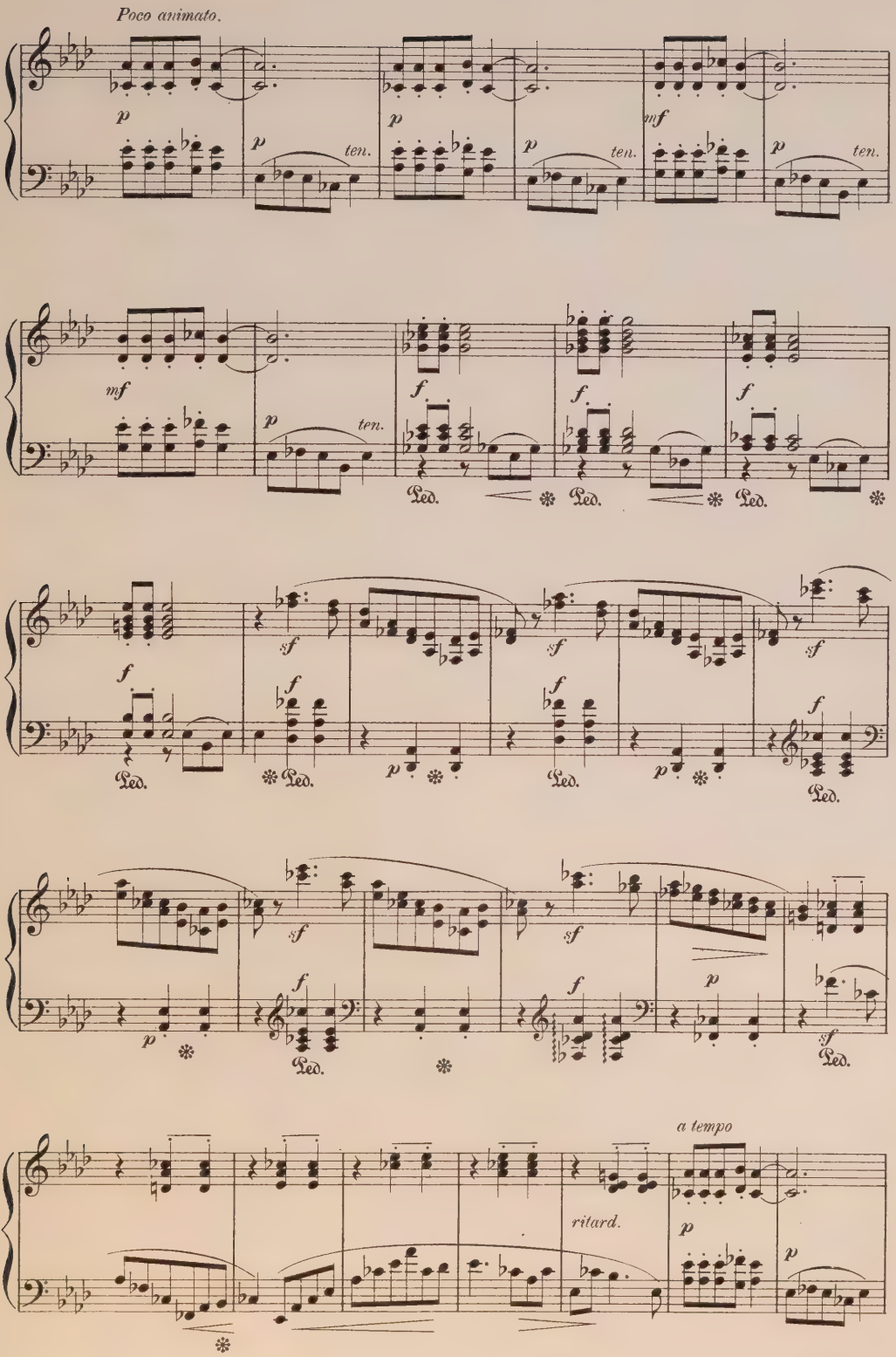

cresc.
f
rall.
Scherzo D. C. al Fine.
dim.

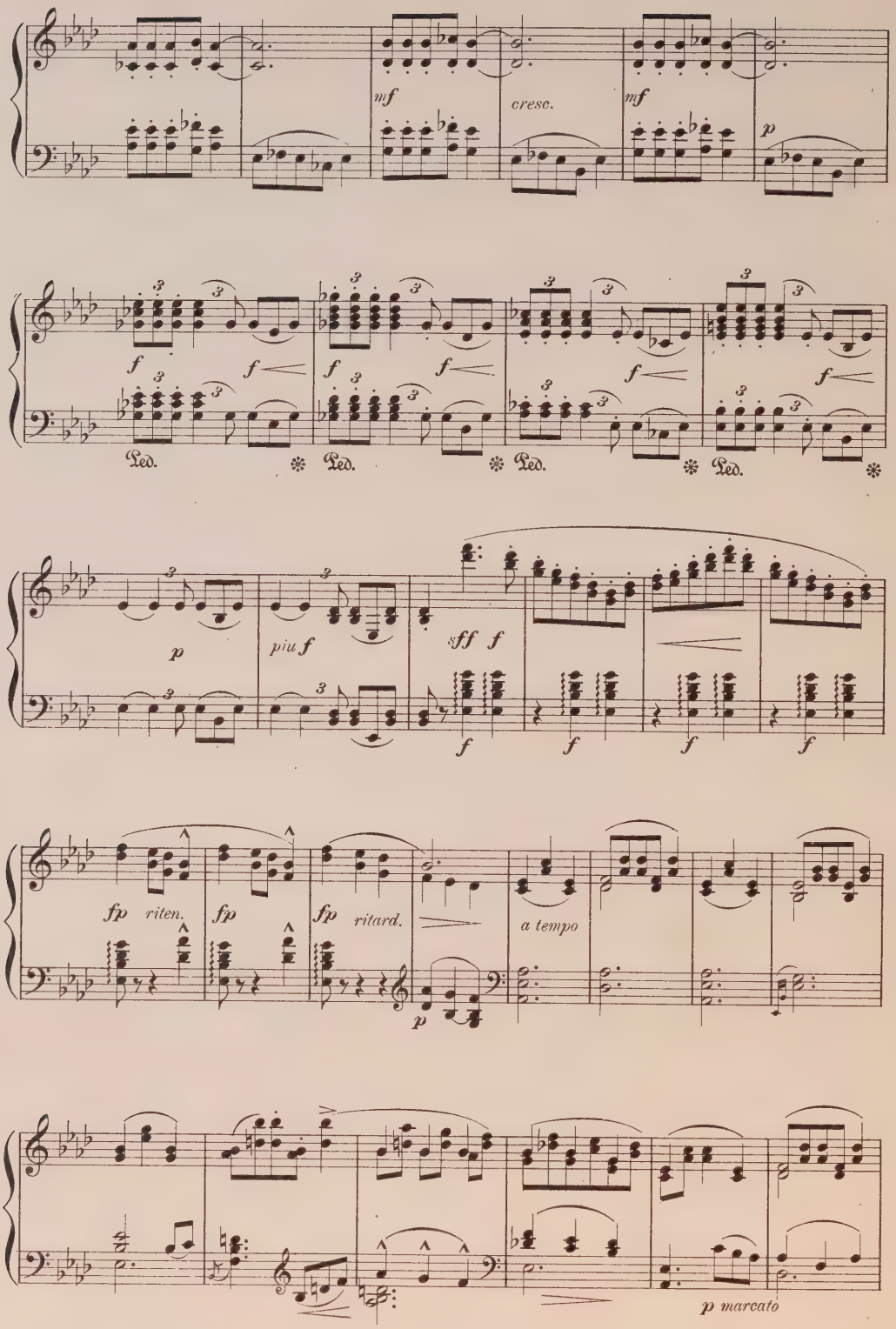
In the Forest.

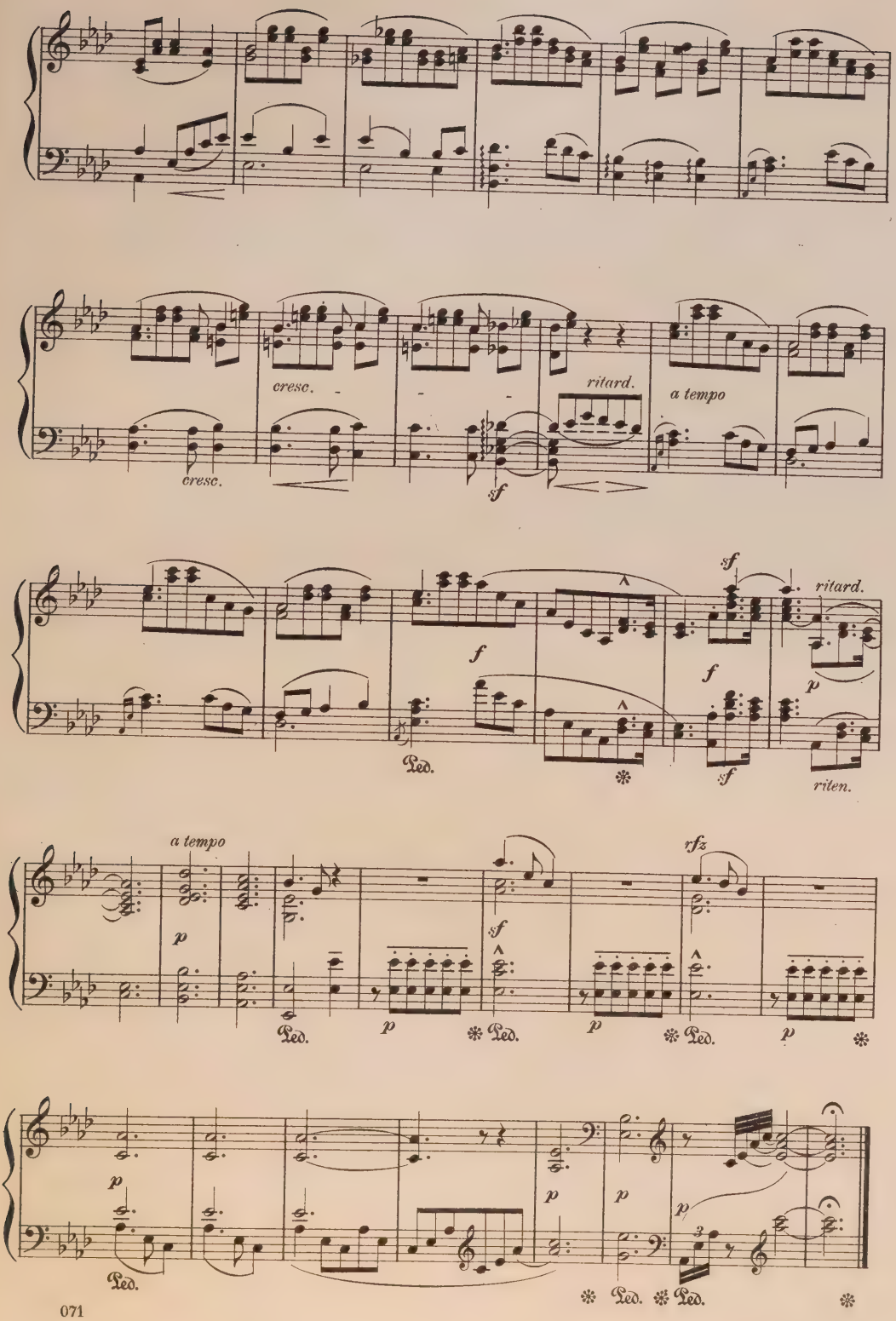
STEPHEN HELLER, Op. 86. No 5.




a tempo
ritard.
p
mf
ben pronunziato
ritard.
a tempo
sf
Ped.
f
riten.
pp


Poco animato.
ten.
mf
Ped.
sf
ritard.
a tempo


mf
cresc.
mf
p
f
Ped.
piu f
sff
fp
riten.
ritard.
a tempo
p marcato


cresc.
cresc.
ritard.
a tempo
sf
sf
f
f
sf
ritard.
p
riten.
Ped.
a tempo
p
sf
rfz
Ped.
p
Ped.
p
Ped.
p
p
p
p
p
Ped.
Ped.
Ped.

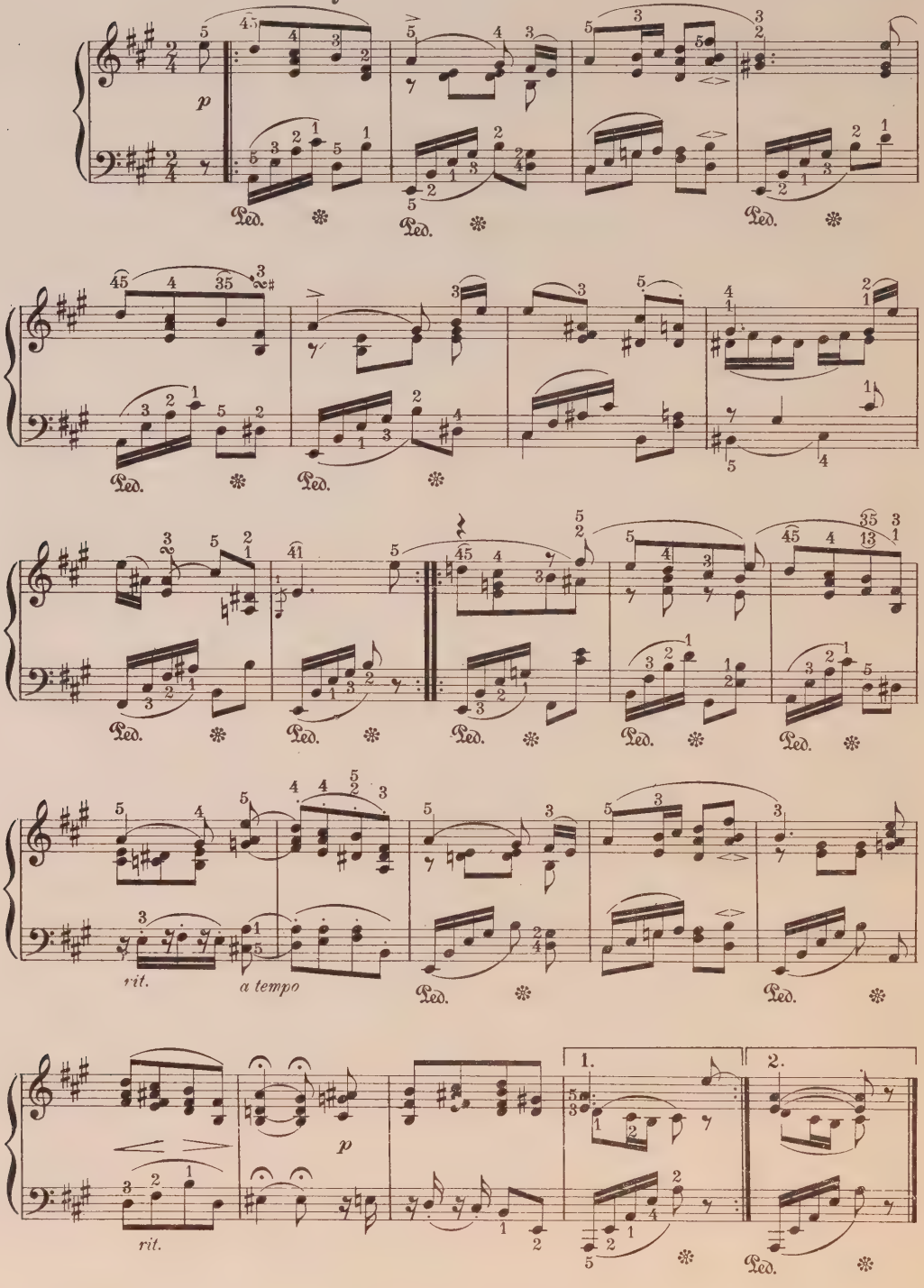
In Memoriam.

November 4th 1847.

(Mendelssohn's day of death.)

R. SCHUMANN, Op. 68. No 24.

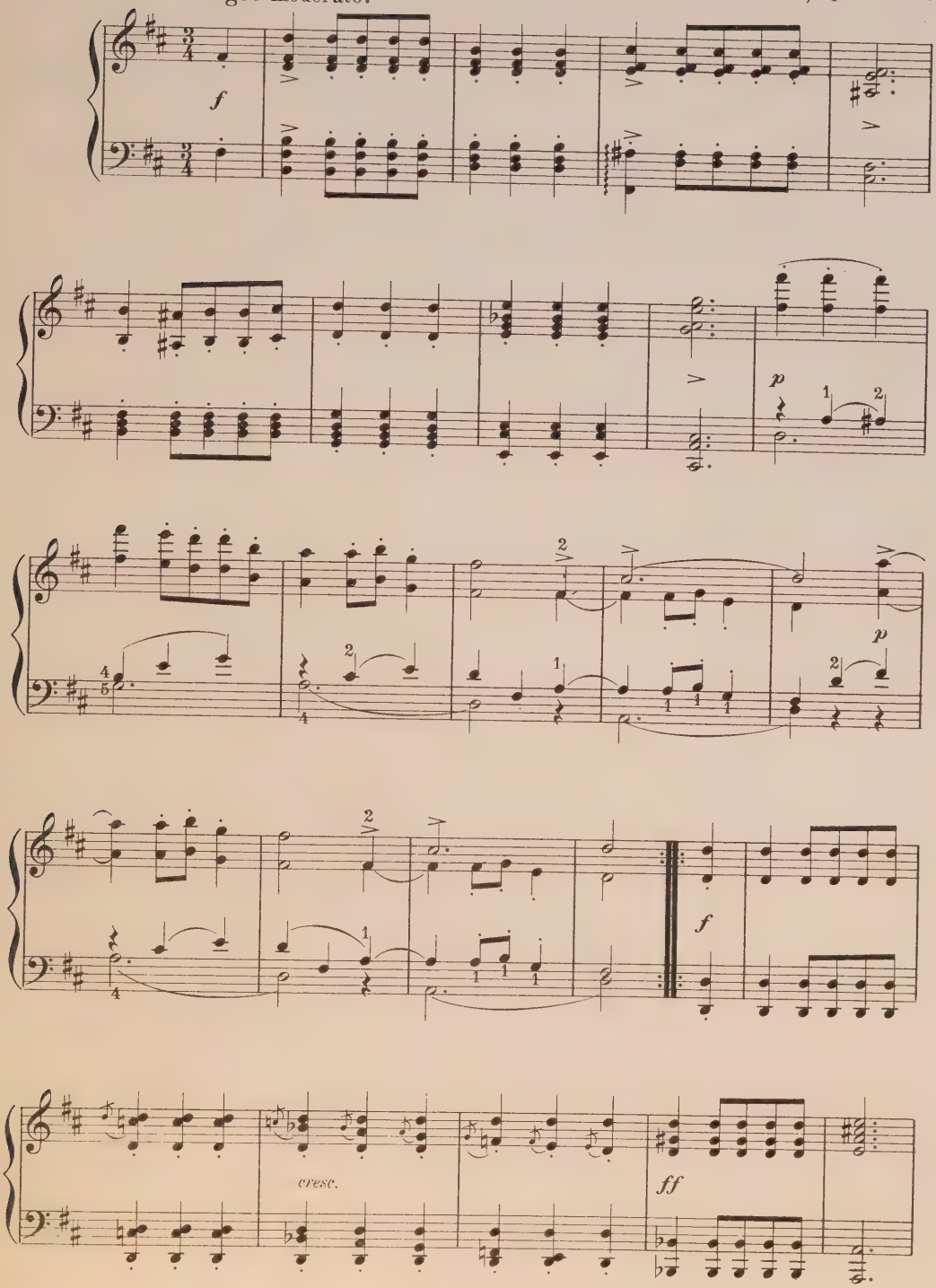
Not fast and very cantabile.

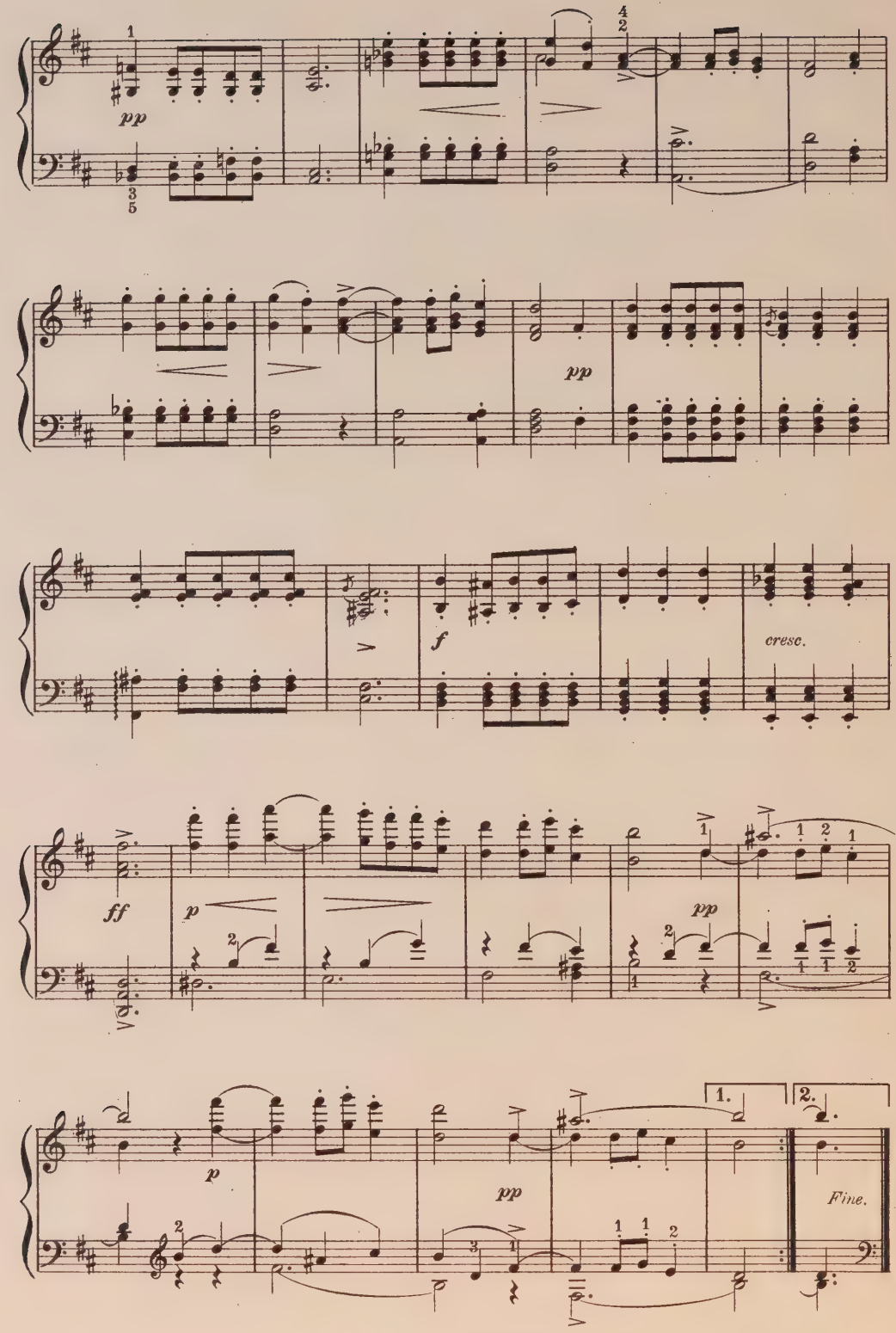


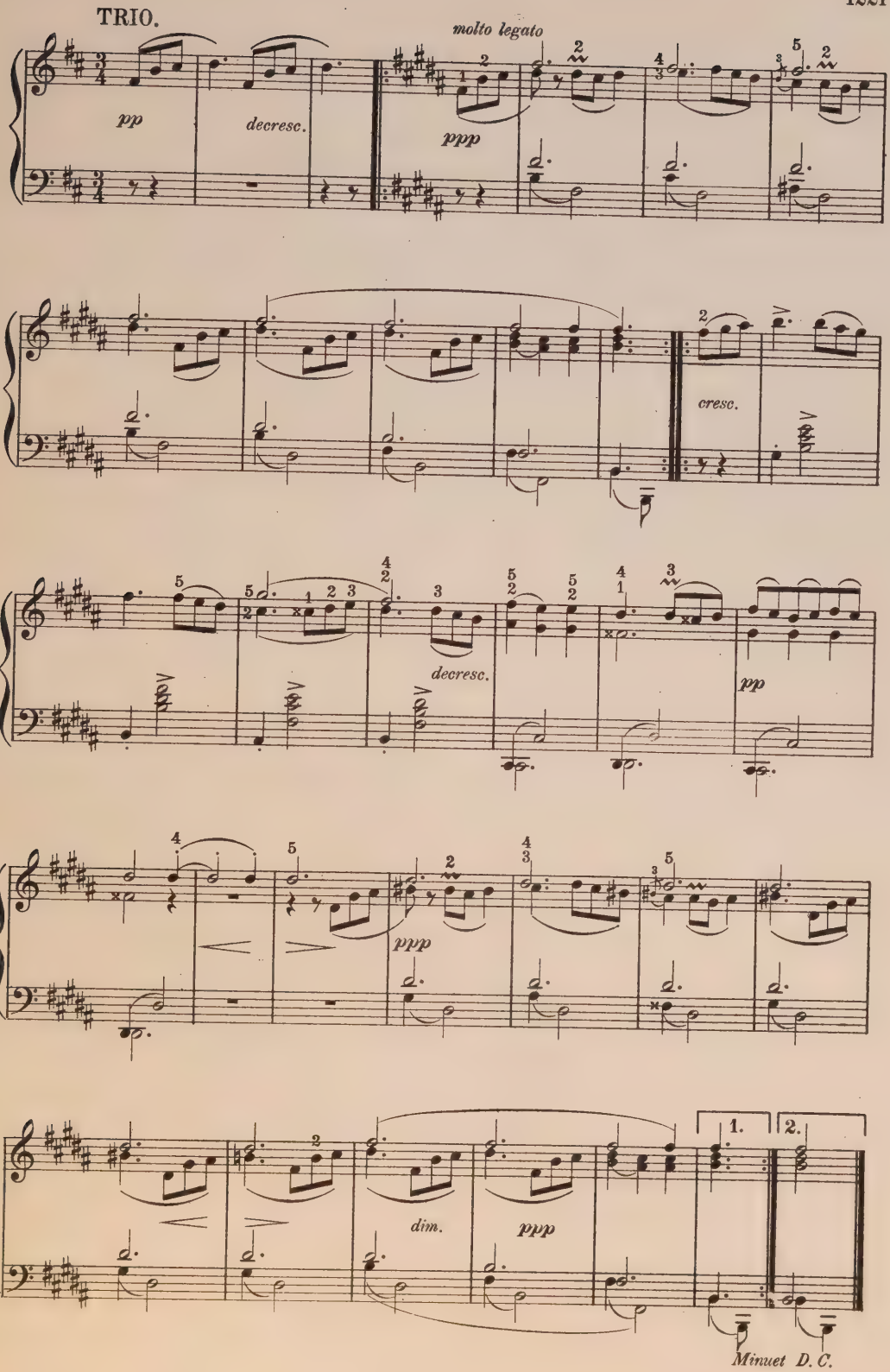
Minuet

FROM THE SONATA in G.

Allegro moderato. F. SCHUBERT, Op. 78. No 3.

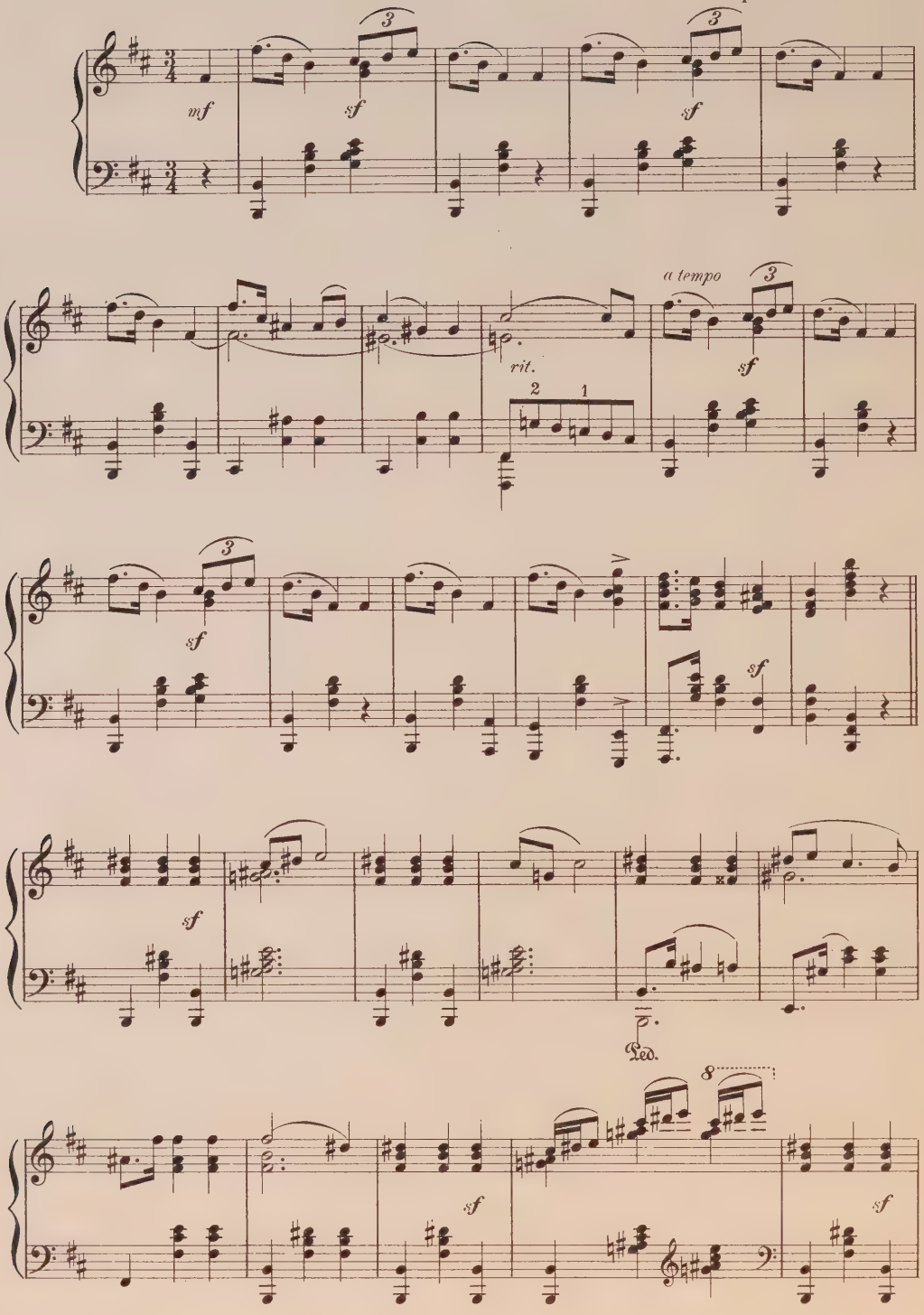


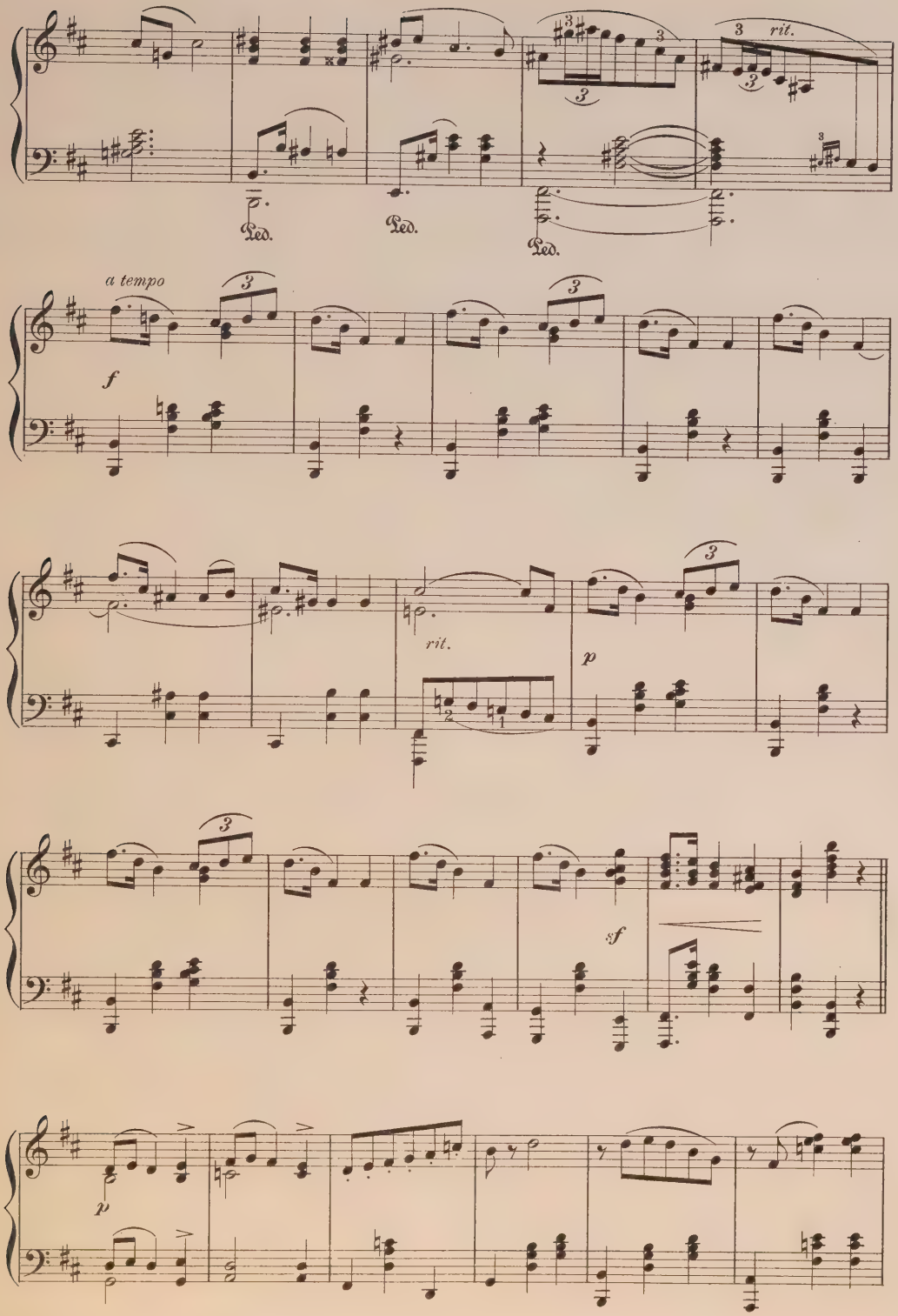

pp
pp
f
cresc.
ff
p
pp
p
pp
1.
2.
Fine.

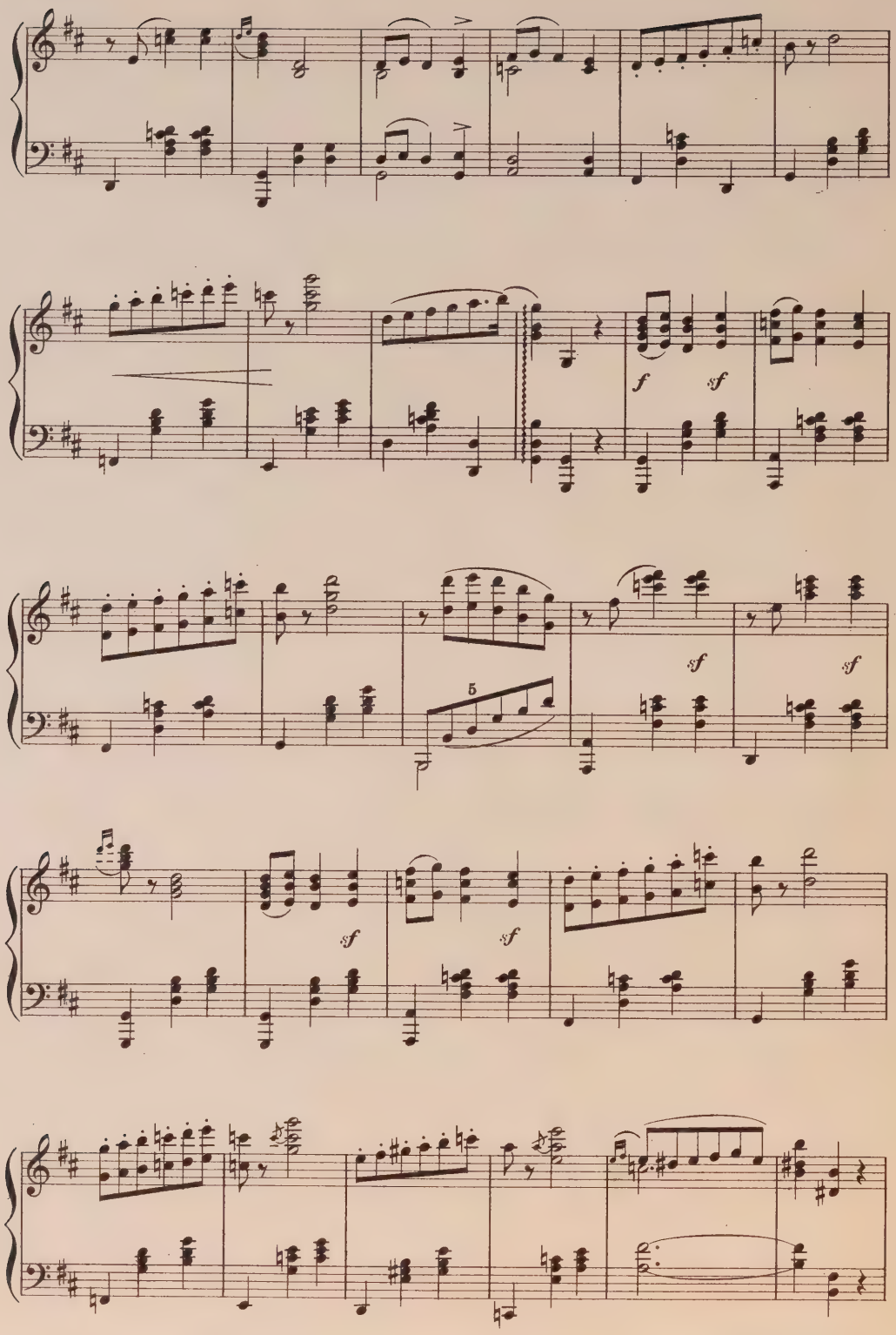

TRIO.
molto legato
pp
decresc.
ppp
cresc.
decresc.
pp
ppp
dim.
ppp
1.
2.
Minuet D. C.

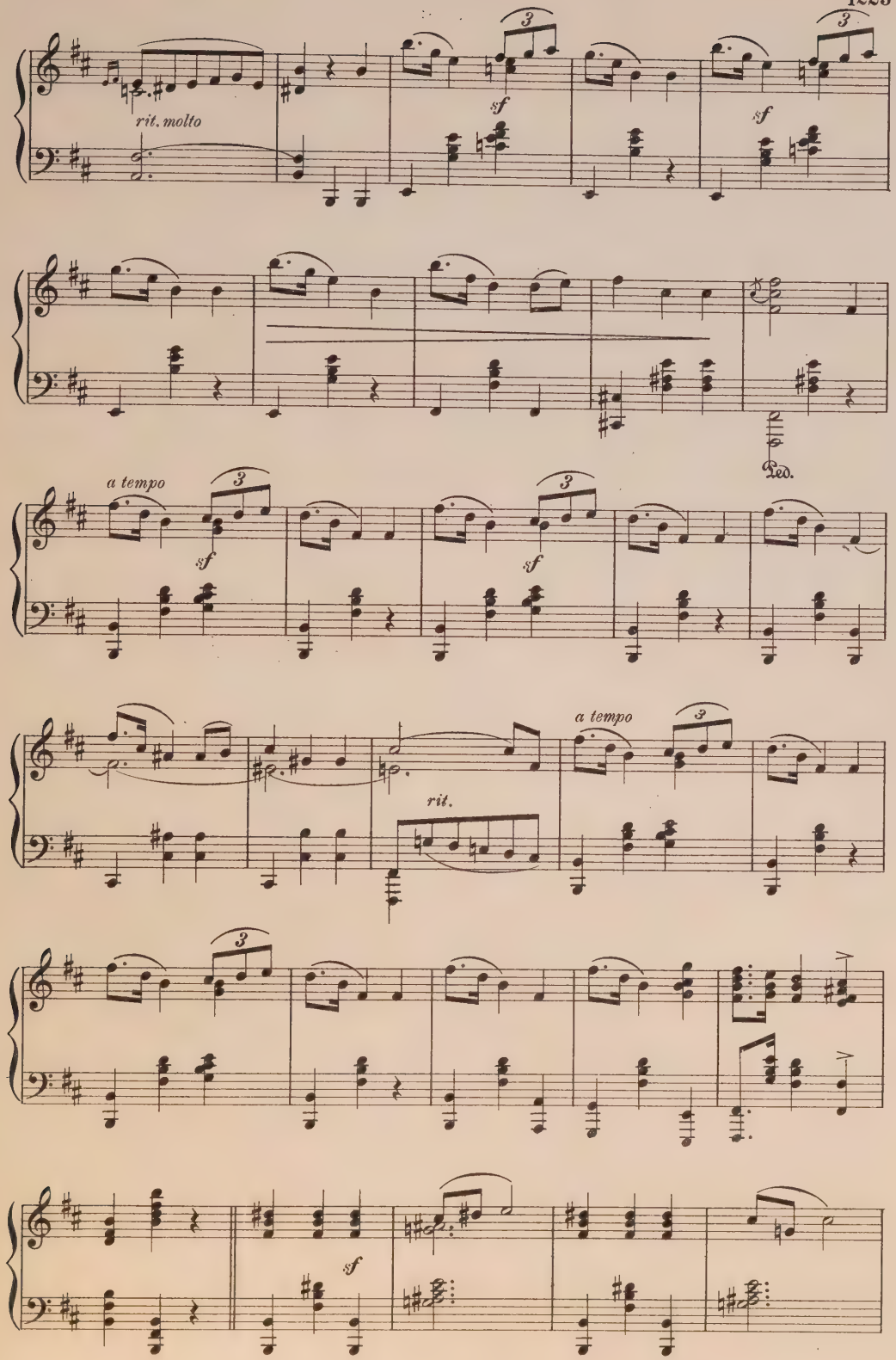
Mazurka.

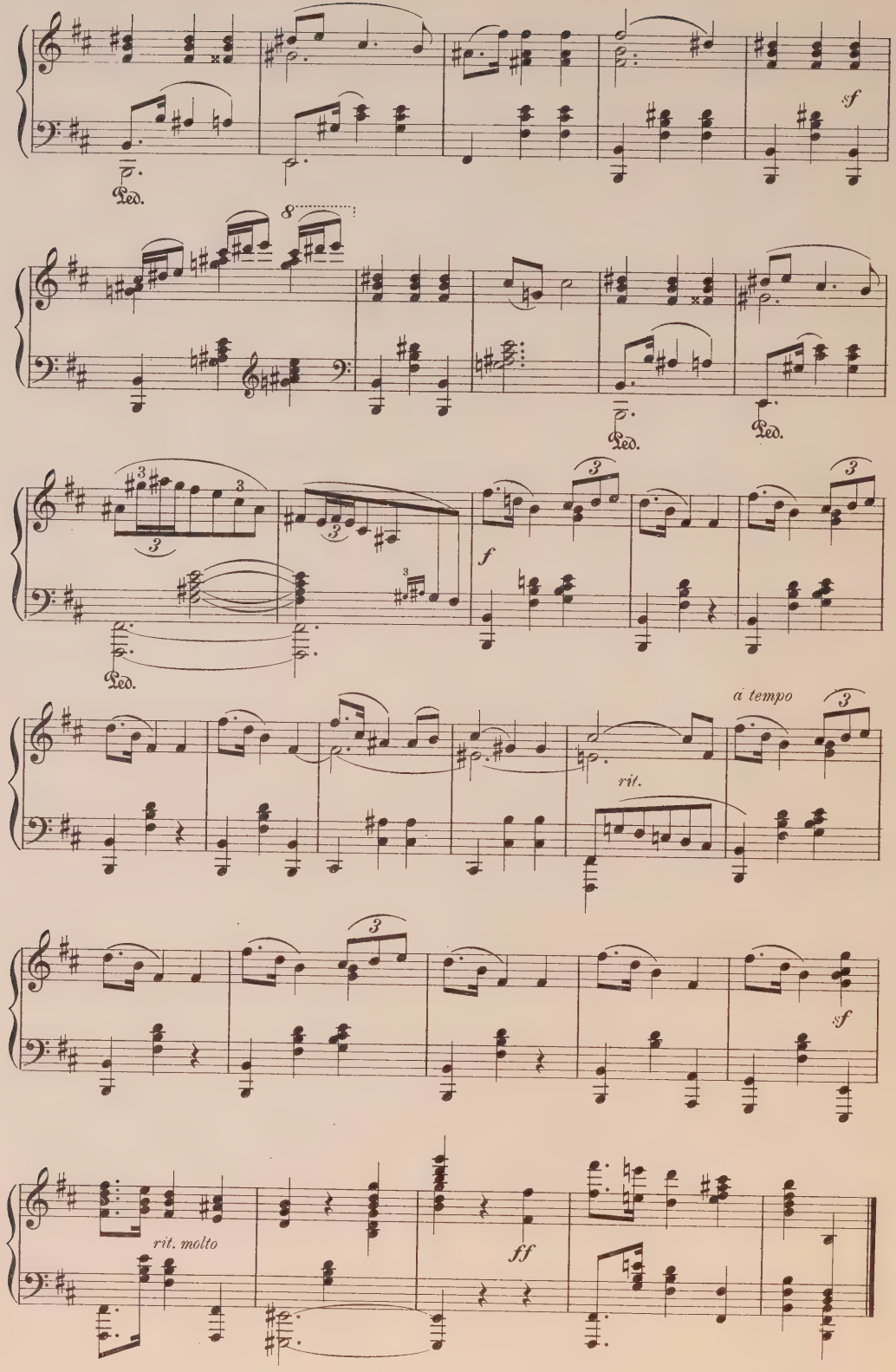
ERICK MEYER-HELMUND,
Op. 40. № 2.




rit.
Ped.
Ped.
Ped.
a tempo
f
rit.
p
sf
p

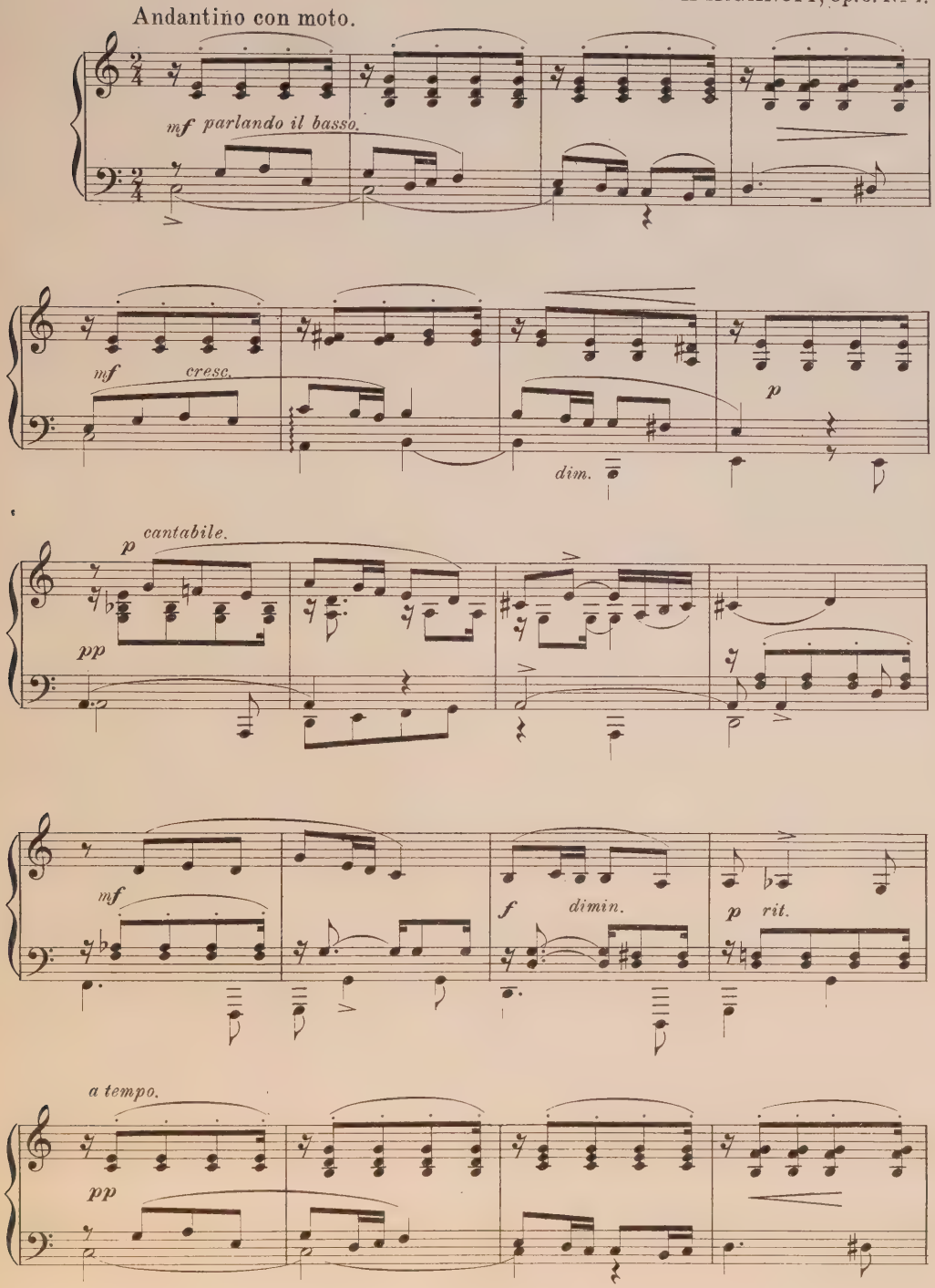

f
sf
sf
sf
sf
sf

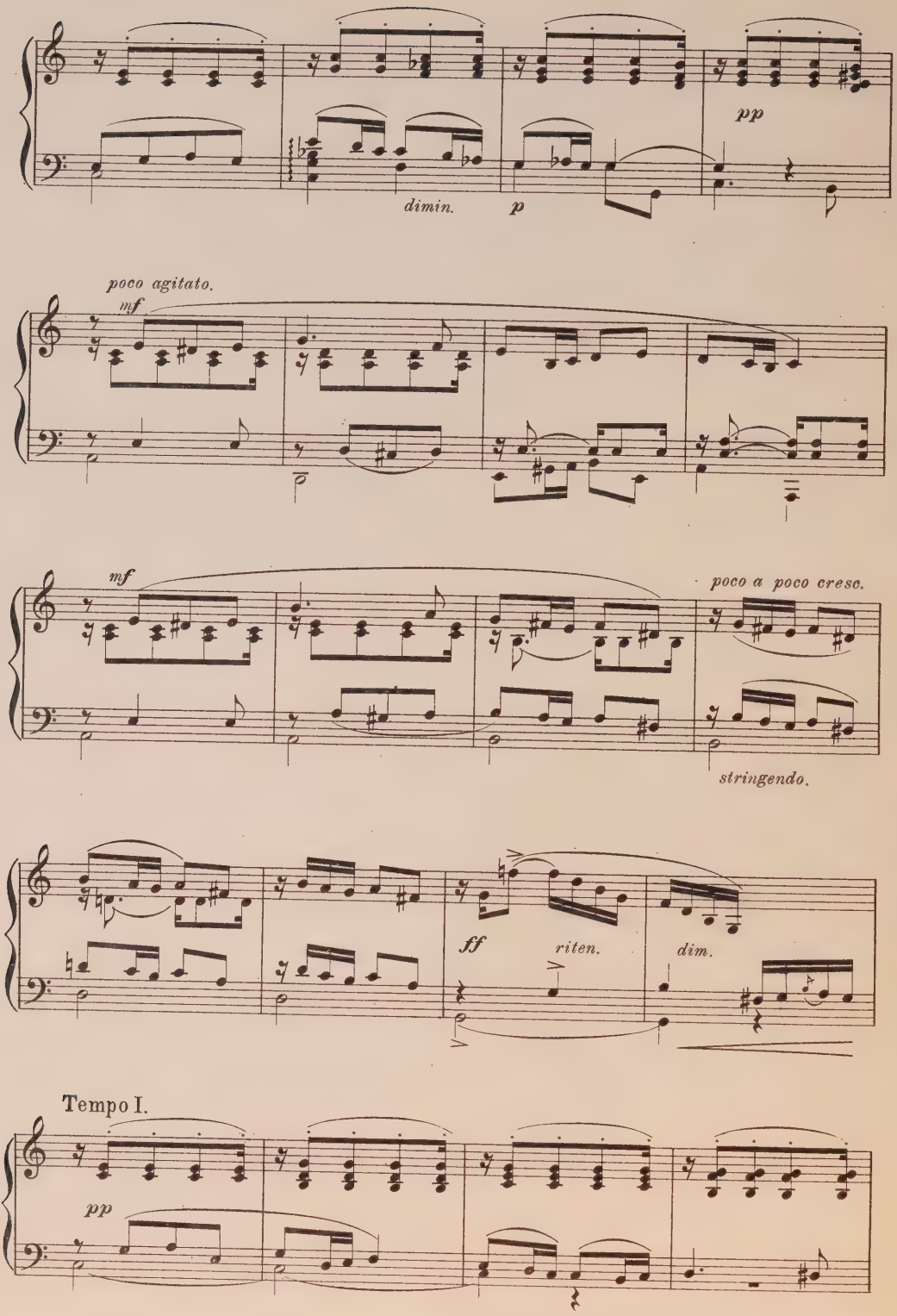

rit. molto
sf
sf
Ped.
a tempo
sf
sf
a tempo
rit.
sf

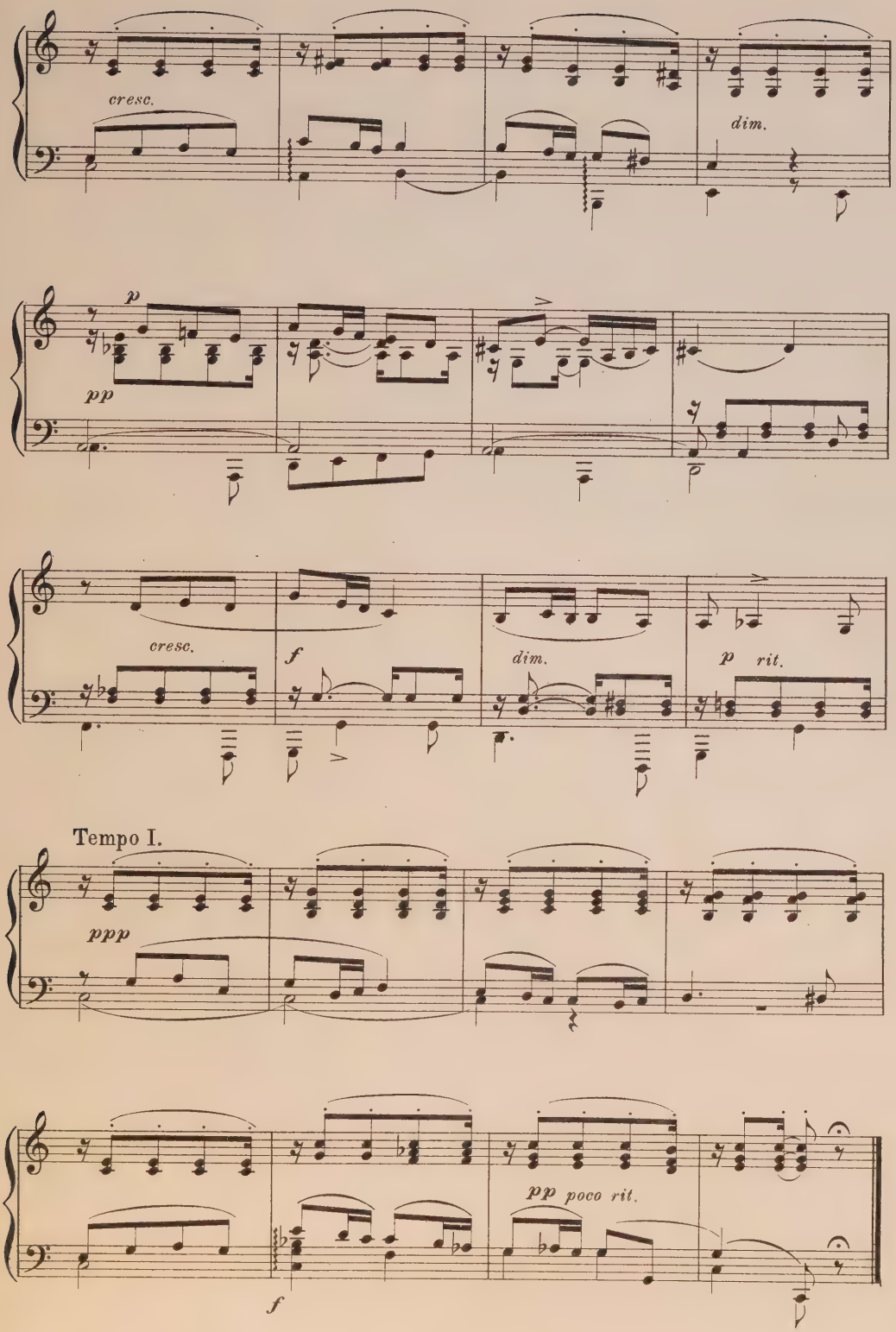

Ped.
sf
8
Ped.
Ped.
Ped.
f
rit.
a tempo
sf
rit. molto
ff

Arabesque.

G. KARGANOFF, Op. 6. № 7.

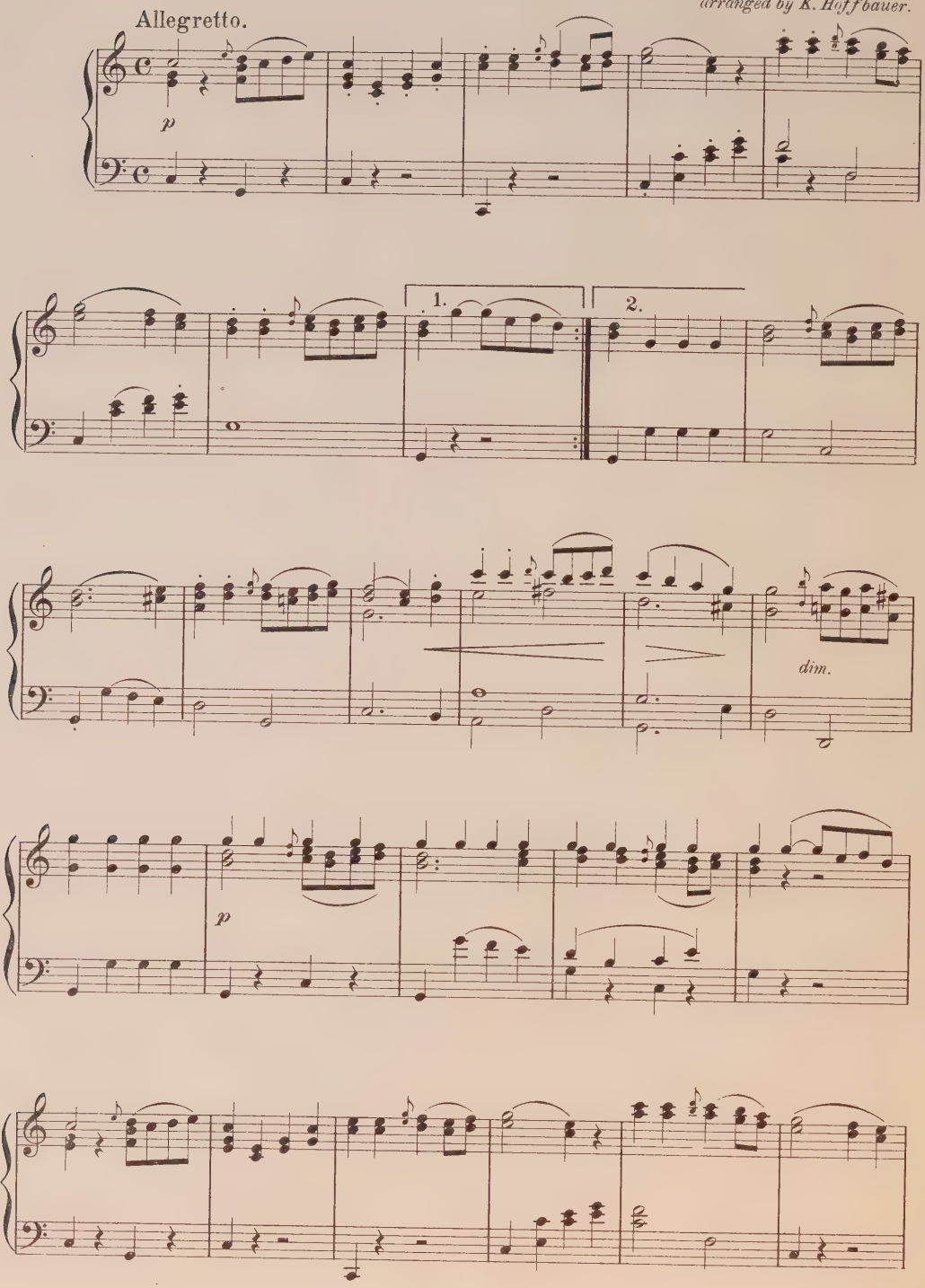


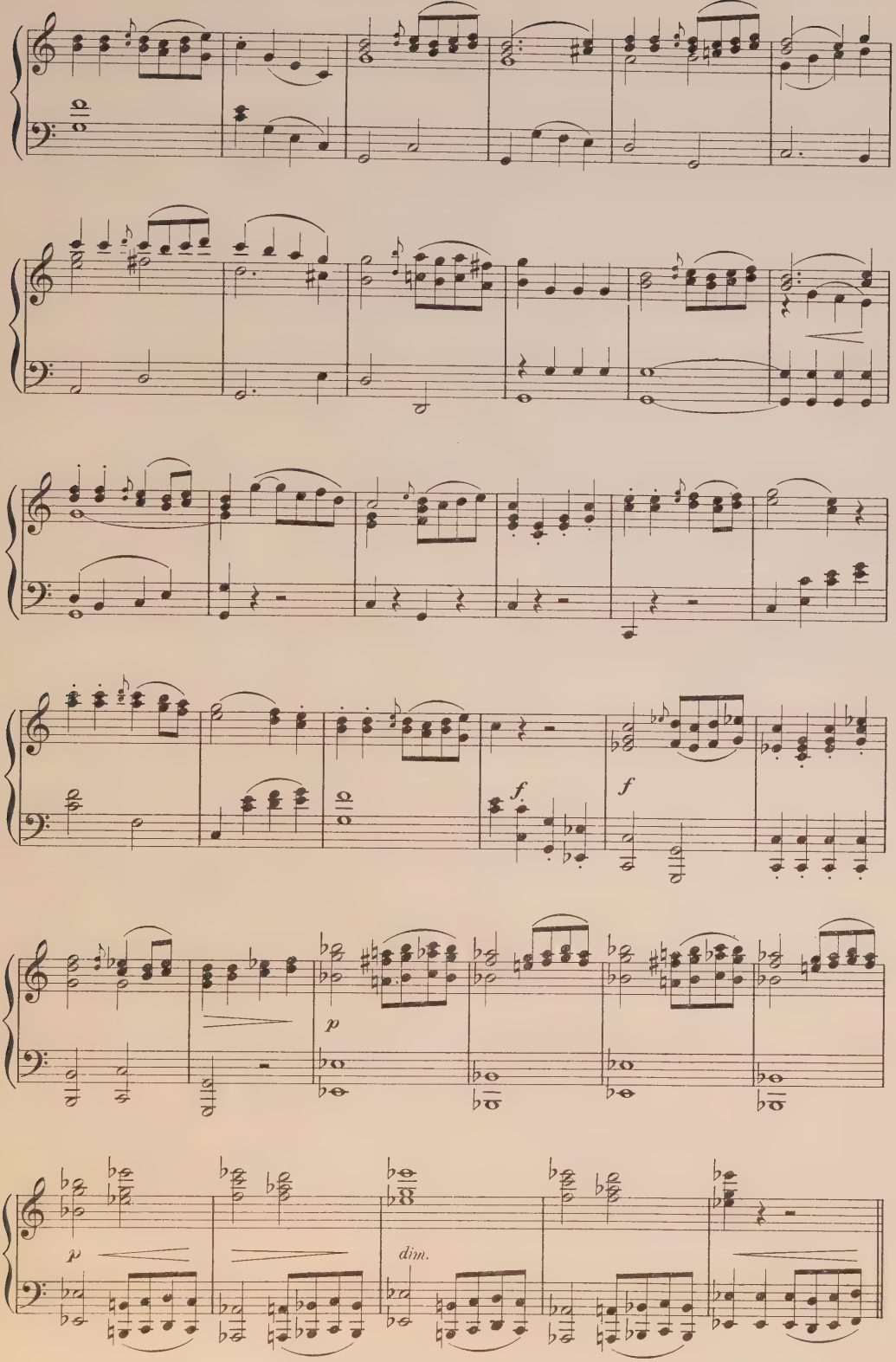

pp
dimin.
p
poco agitato.
mf
mf
poco a poco cresc.
stringendo.
ff
riten.
dim.
Tempo I.
pp

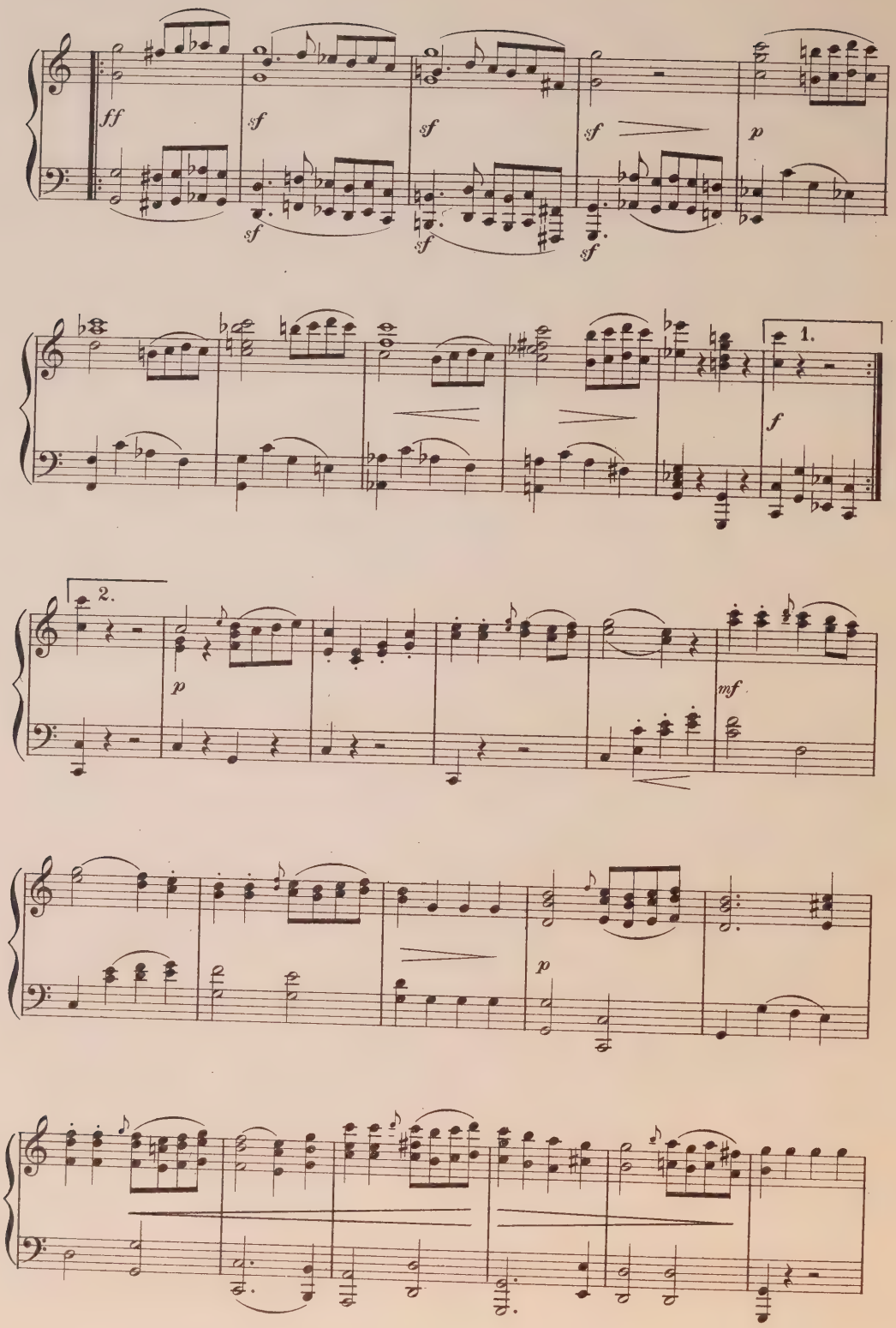

cresc.
dim.
p
pp
cresc.
f
dim.
p rit.
Tempo I.
ppp
f
pp poco rit.

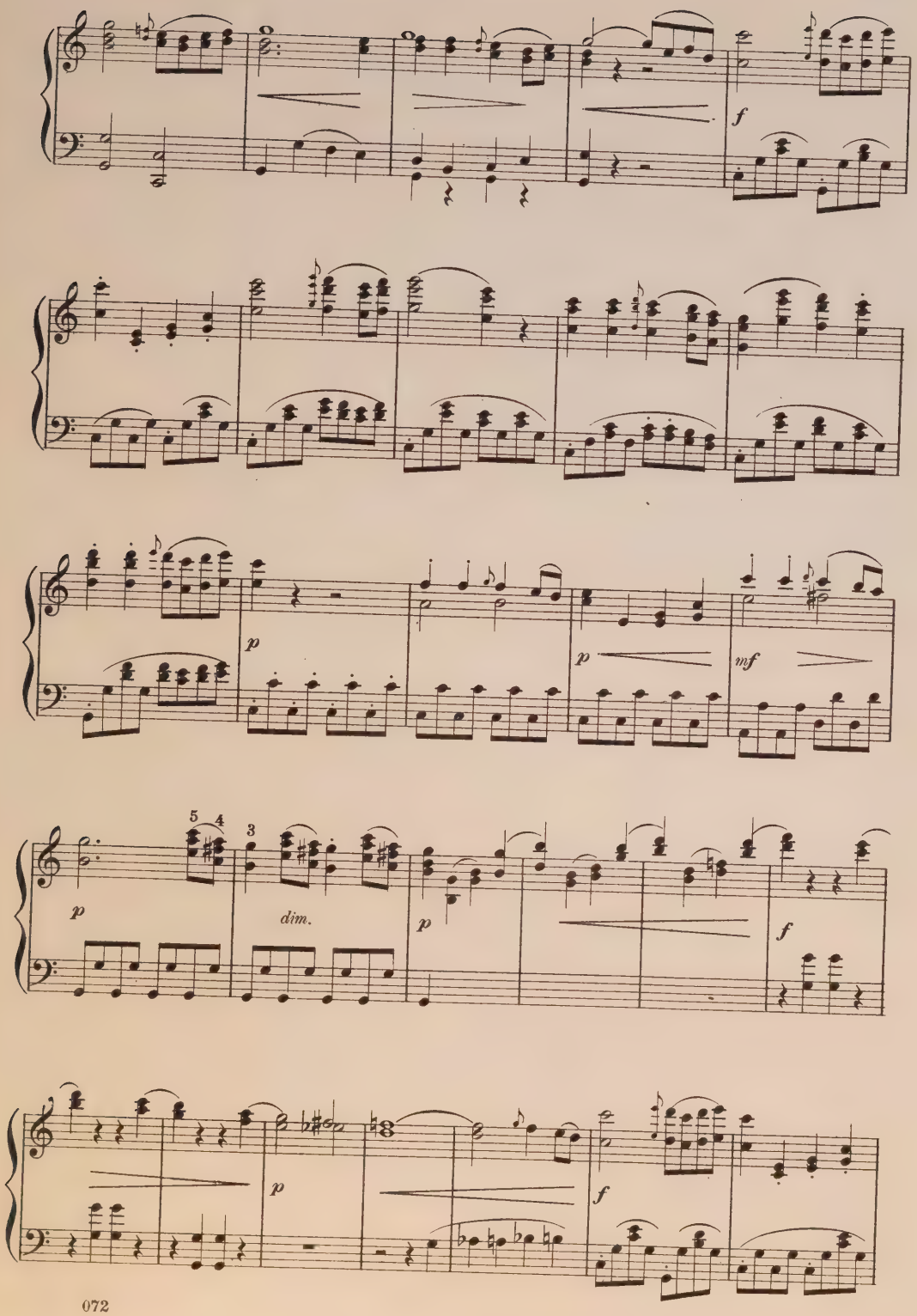
Second Movement
from the
MILITARY SYMPHONY.

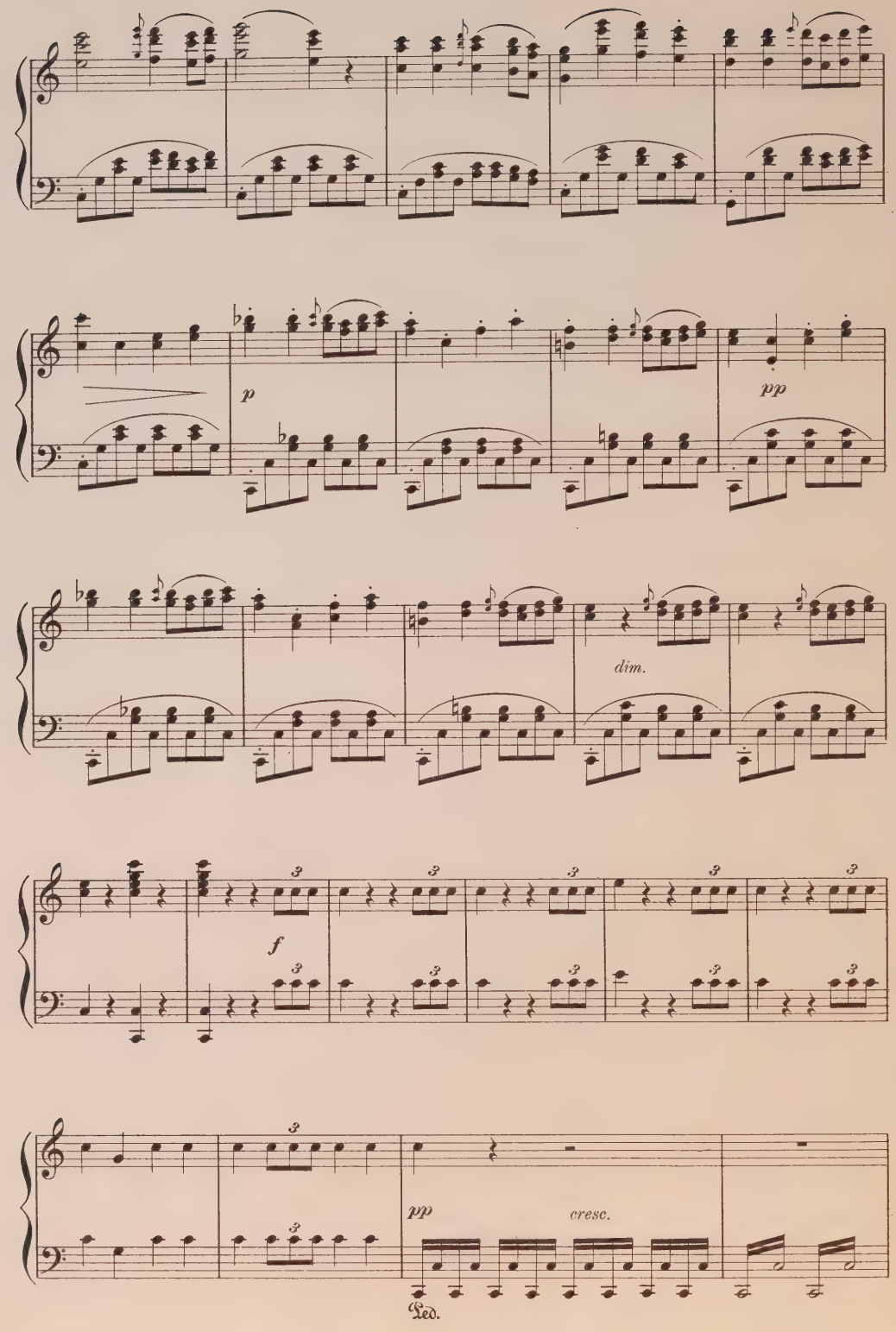
J. HAYDN.
arranged by K. Hoffbauer.

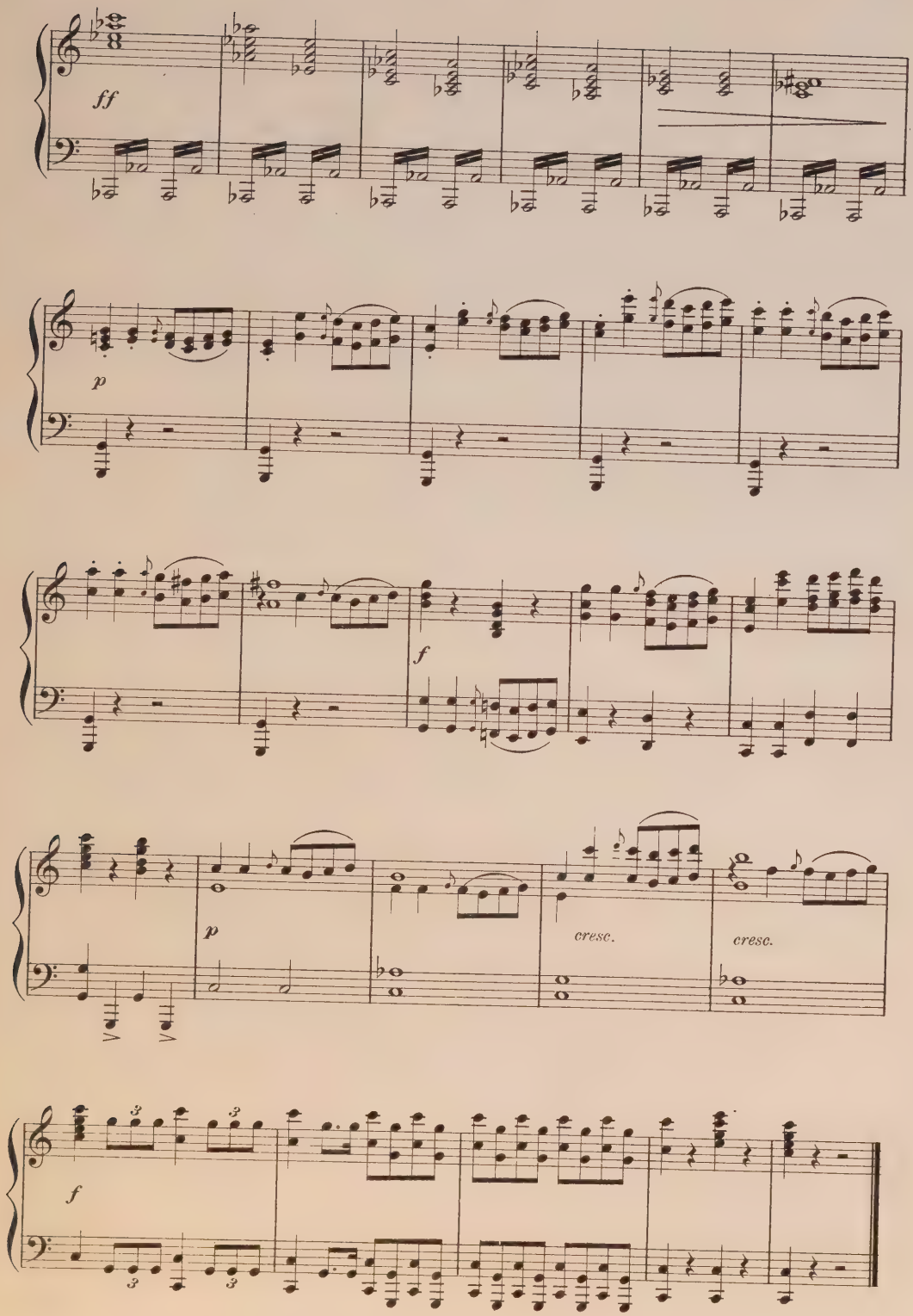



f
f
p
p
dim.


ff
sf
sf
sf
p
1.
f
2.
p
mf
p


f
p
p
mf
5 4
3
p
dim.
p
f
p
f


p
pp
dim.
f
pp
cresc.
Ped.

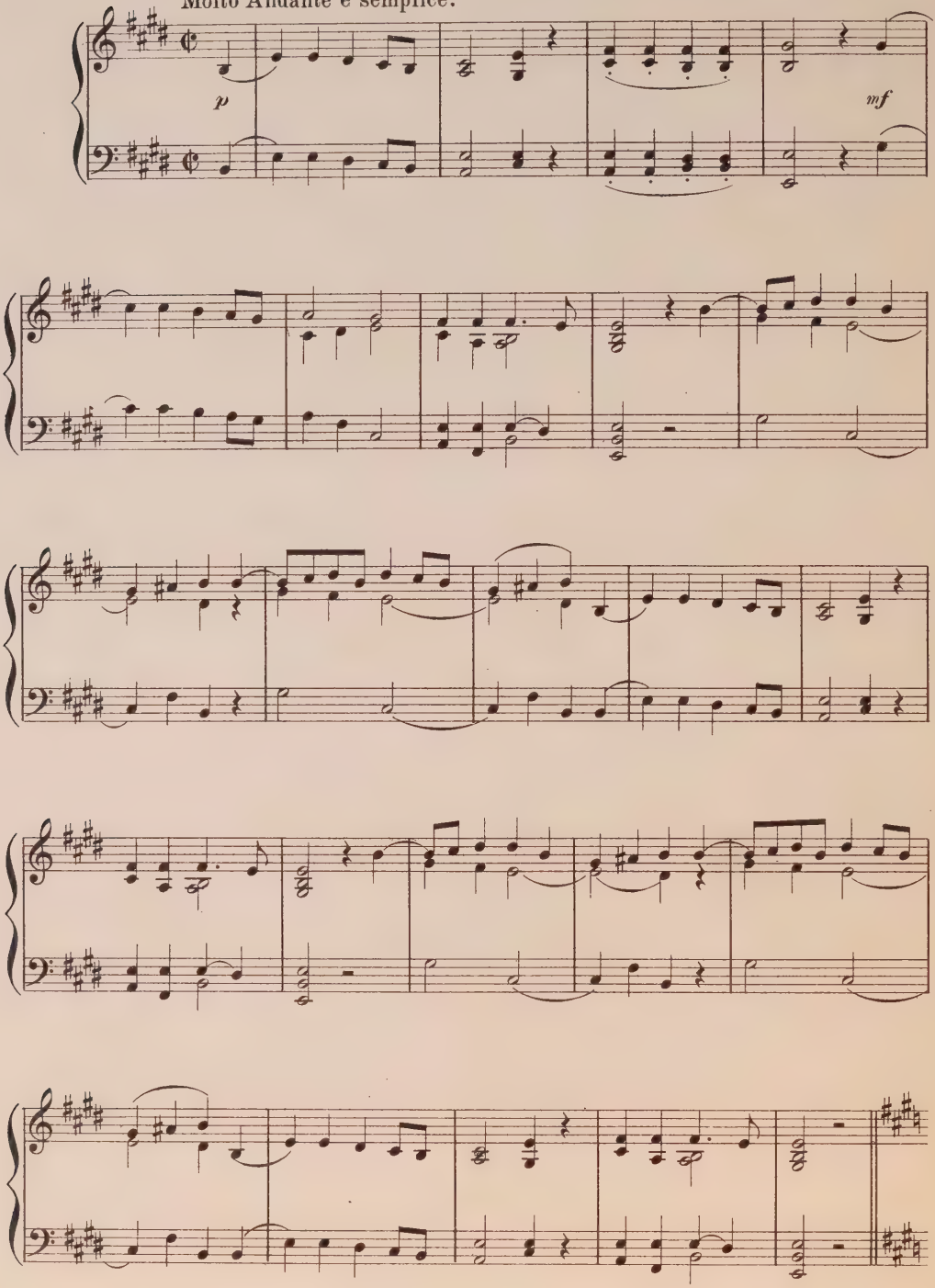

ff
p
f
p
cresc.
cresc.
f

Song of the Night Watch.

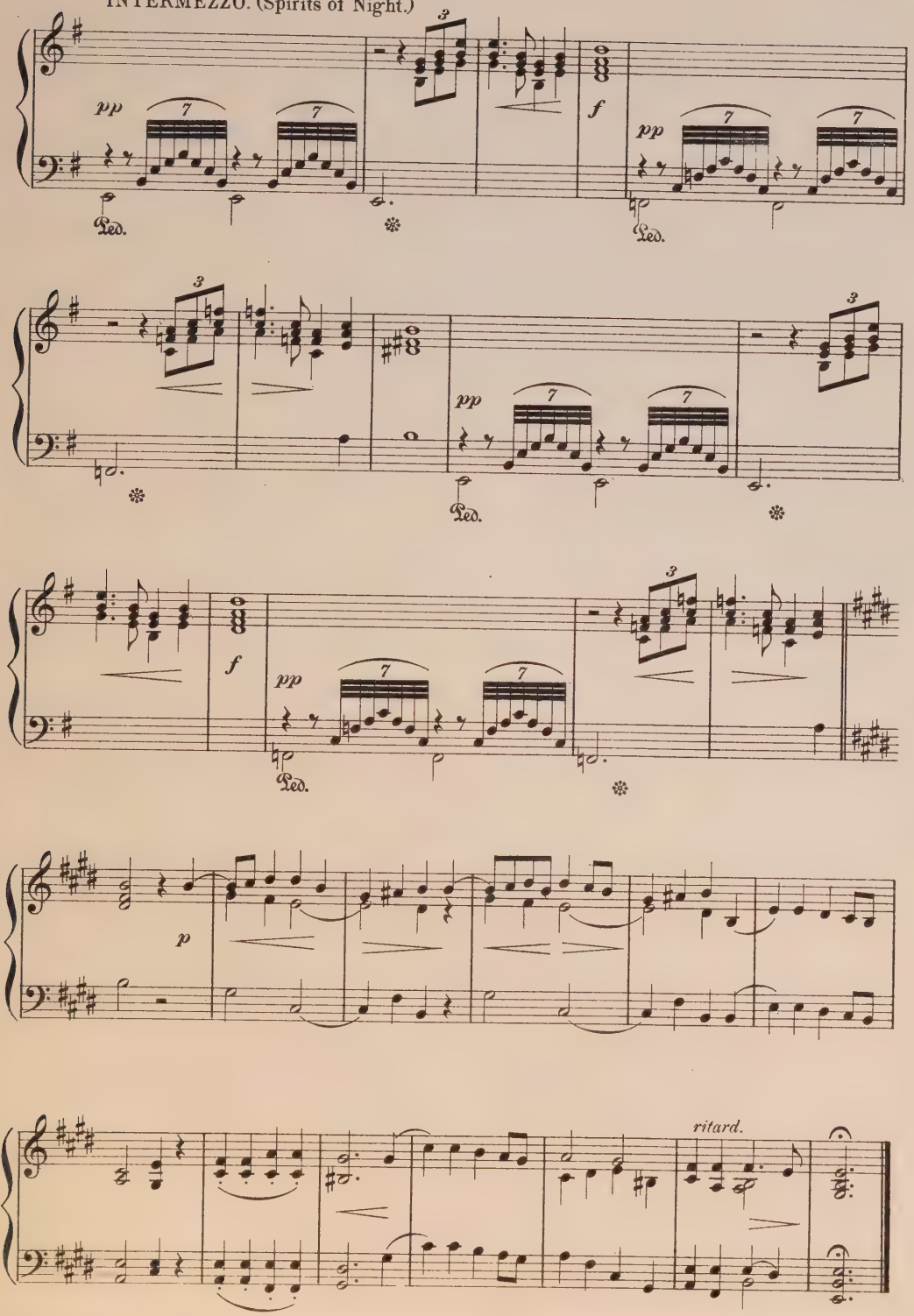
Suggested by Shakespeare's Macbeth.

Edw. GRIEG, Op. 12 No 3.

Molto Andante e semplice.



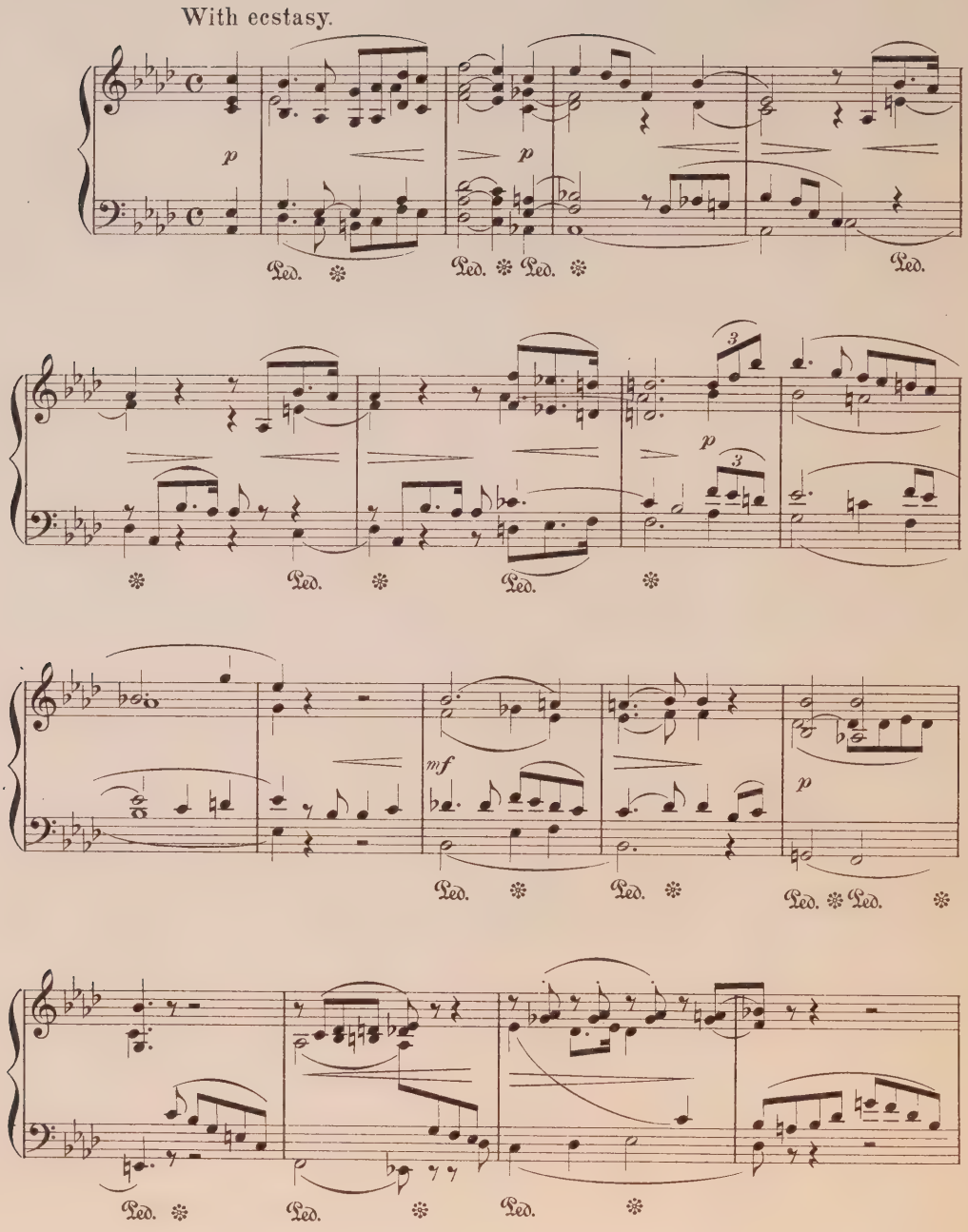
INTERMEZZO. (Spirits of Night.)

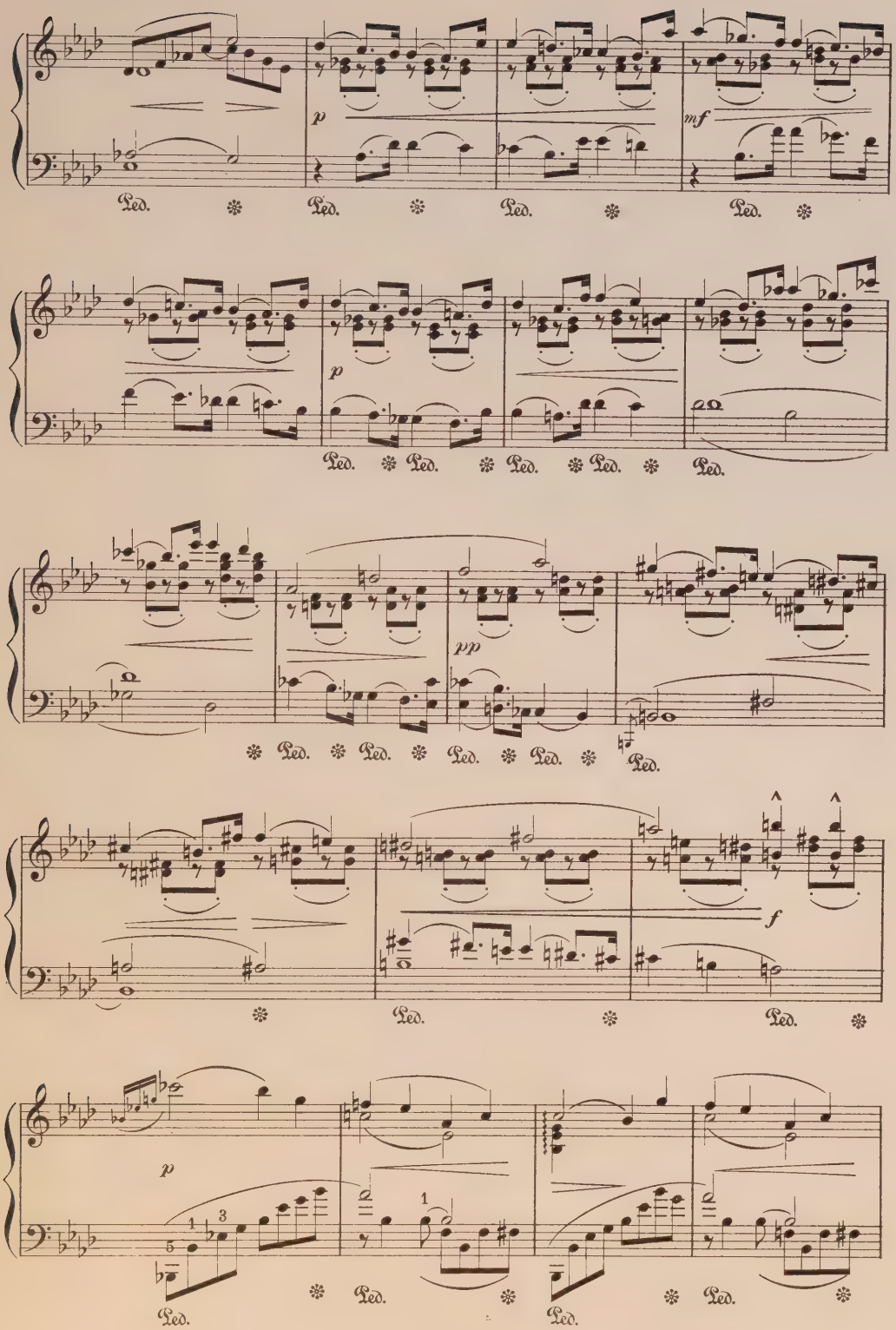


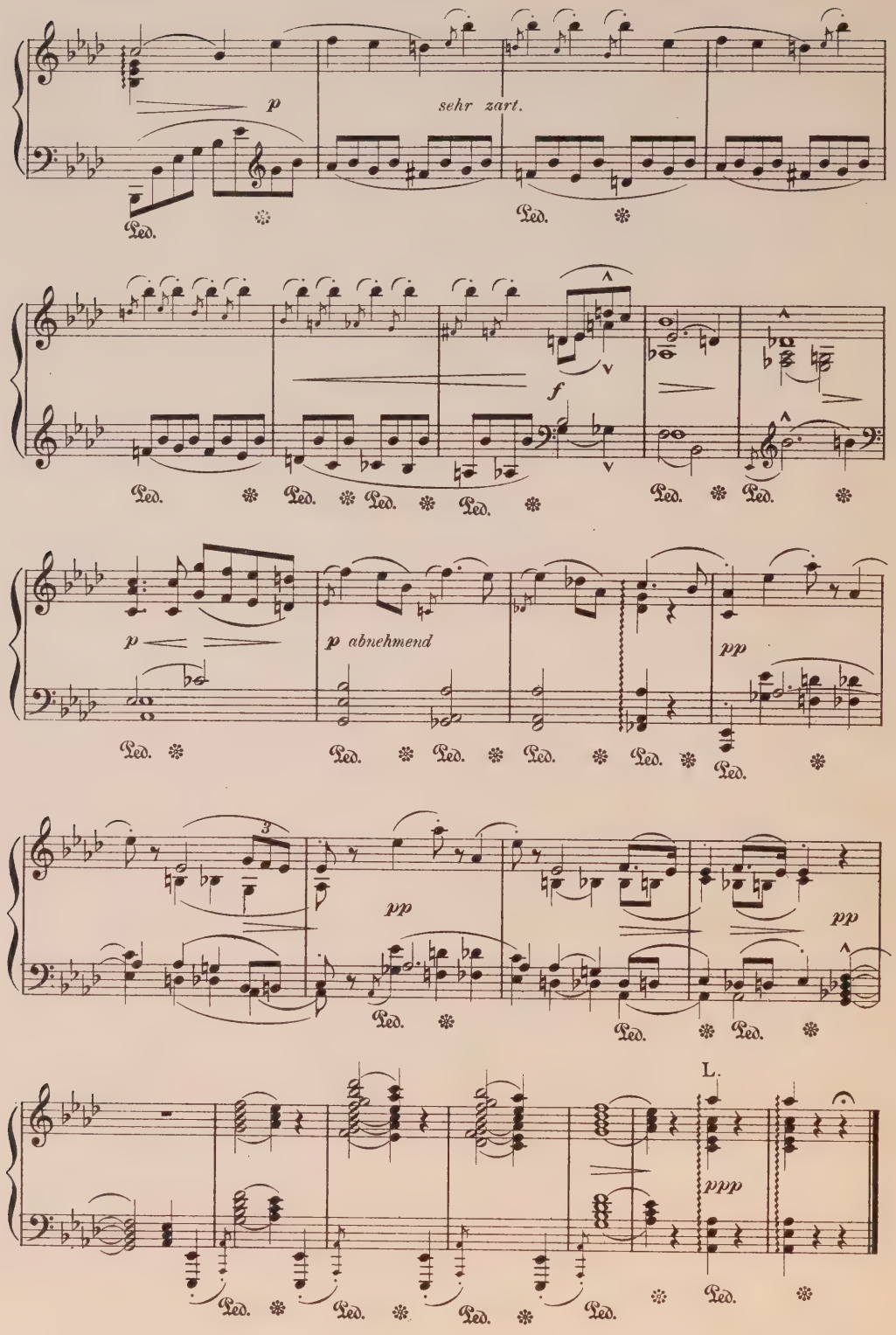
A Remembrance.

A. JENSEN, Op. 8. № 12.

With ecstasy.

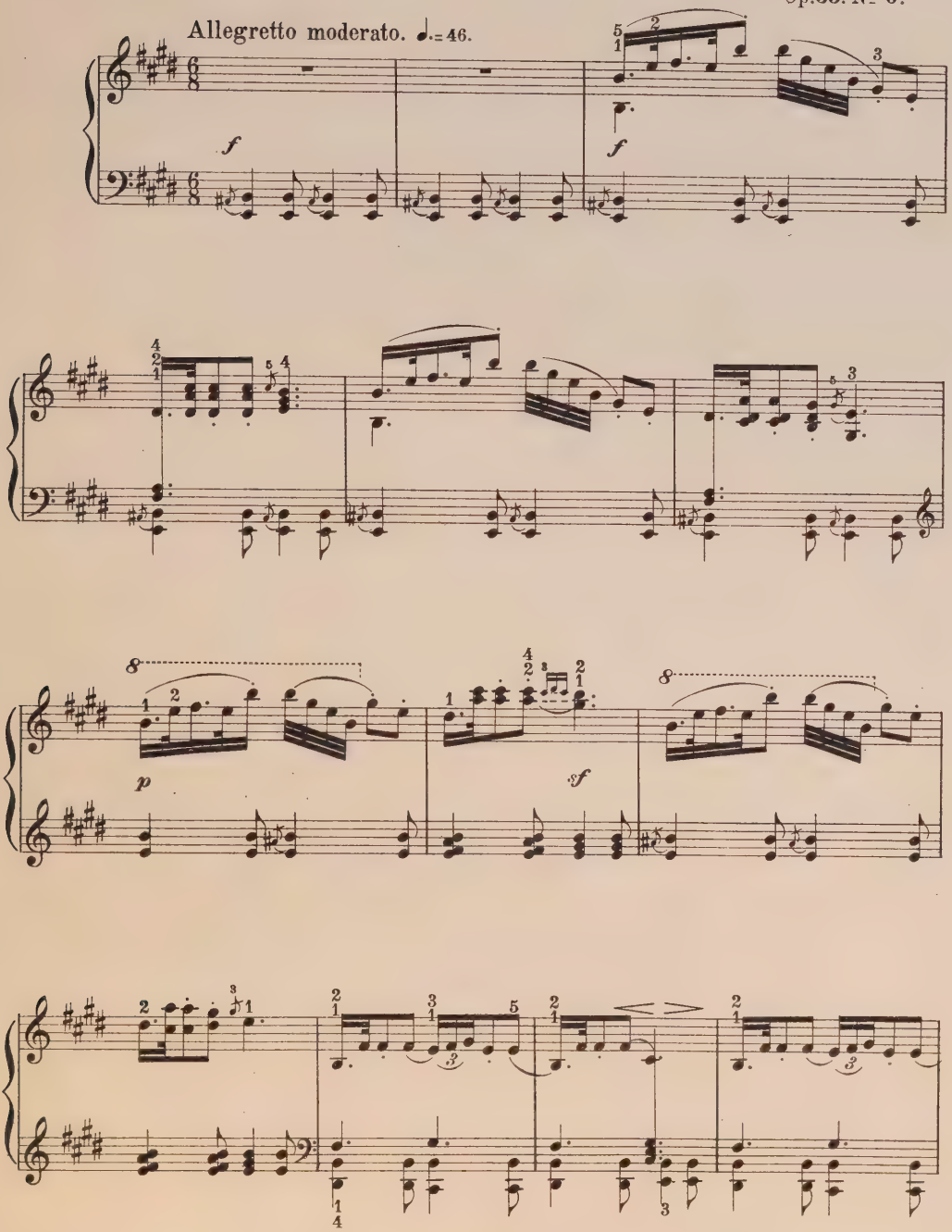


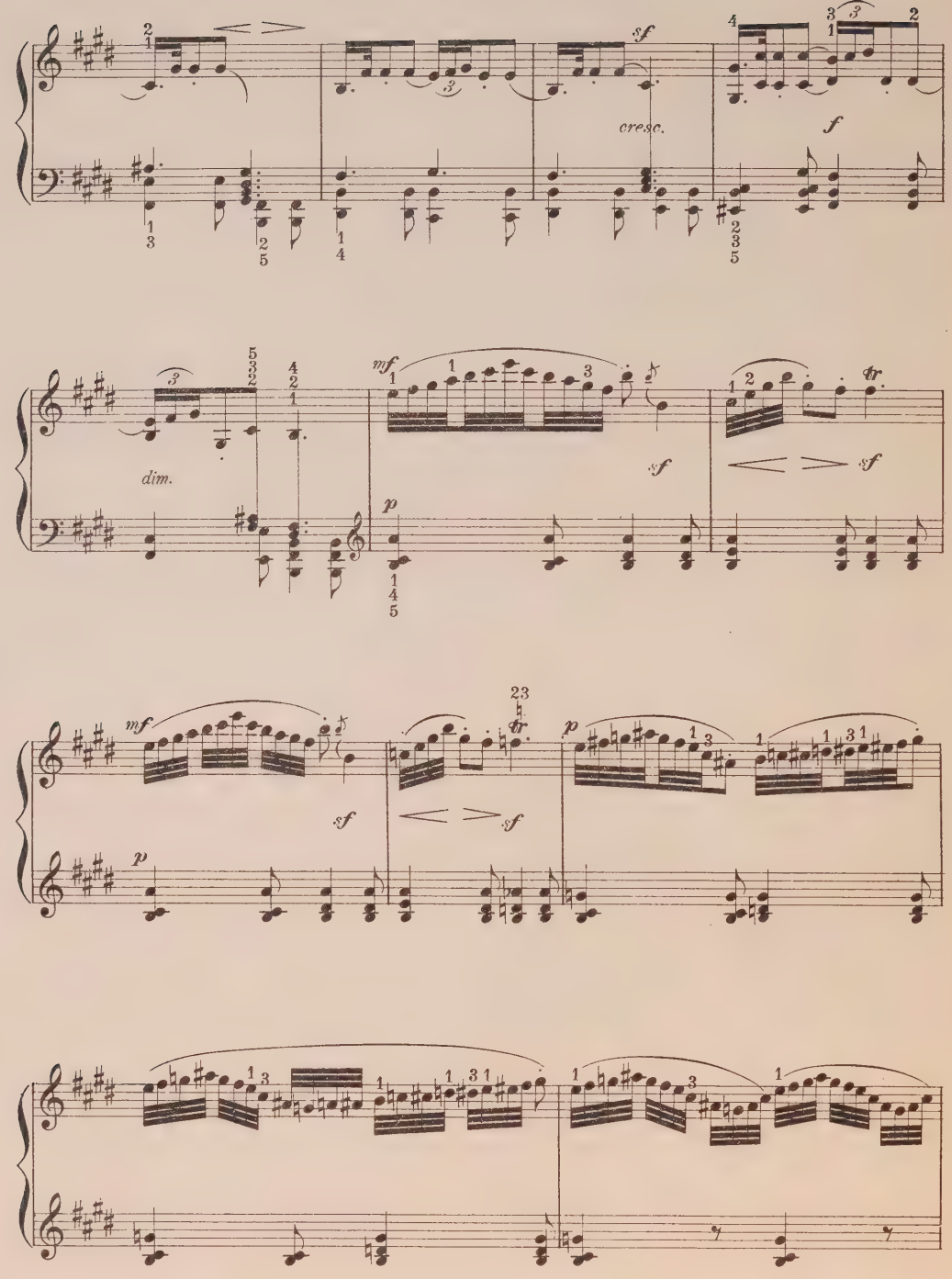

p
mf
Ped.
p
pp
f
1
3

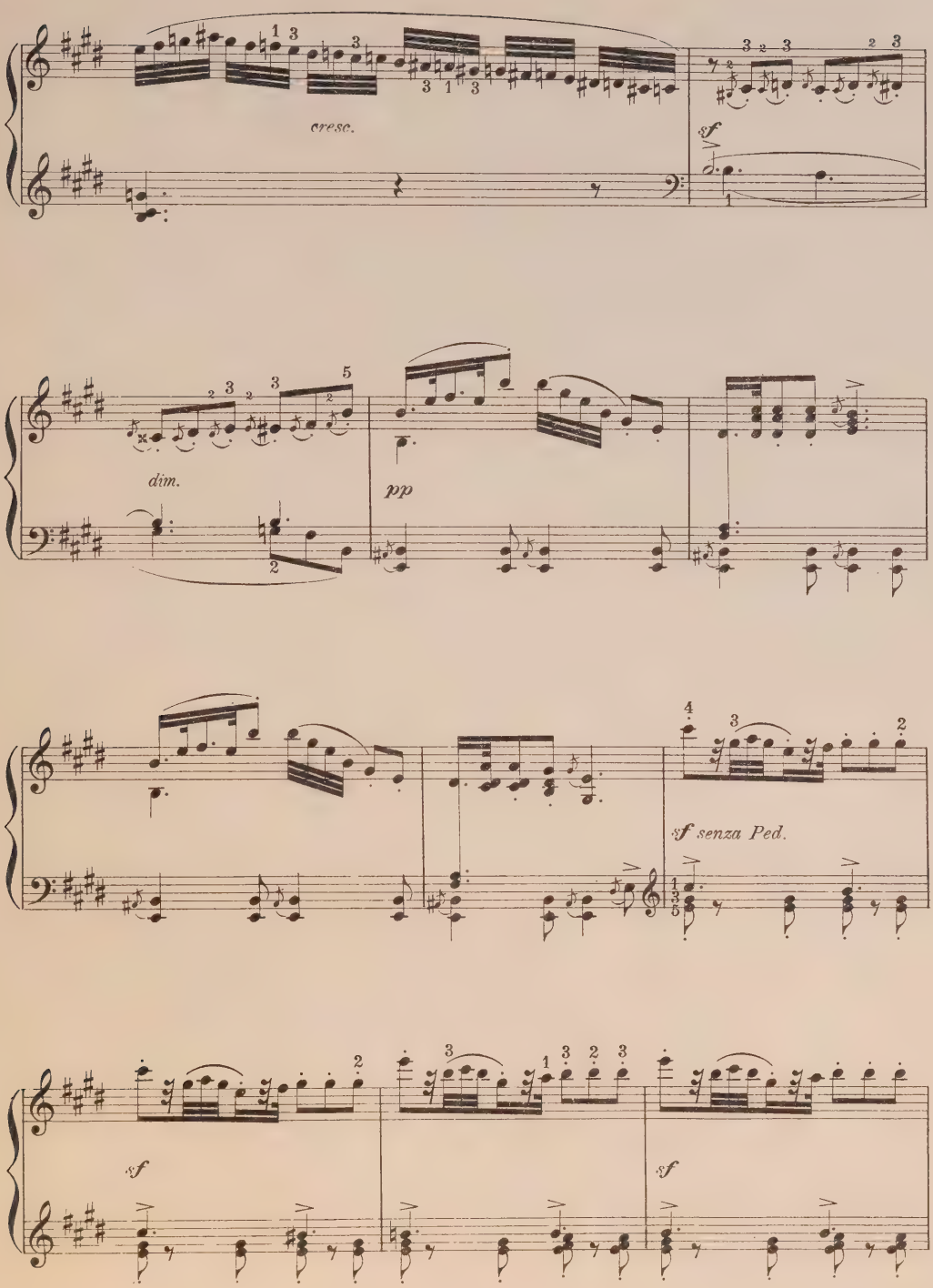

p
sehr zart.
Ped.
f
p
p abnehmend
pp
3
L.
ppp

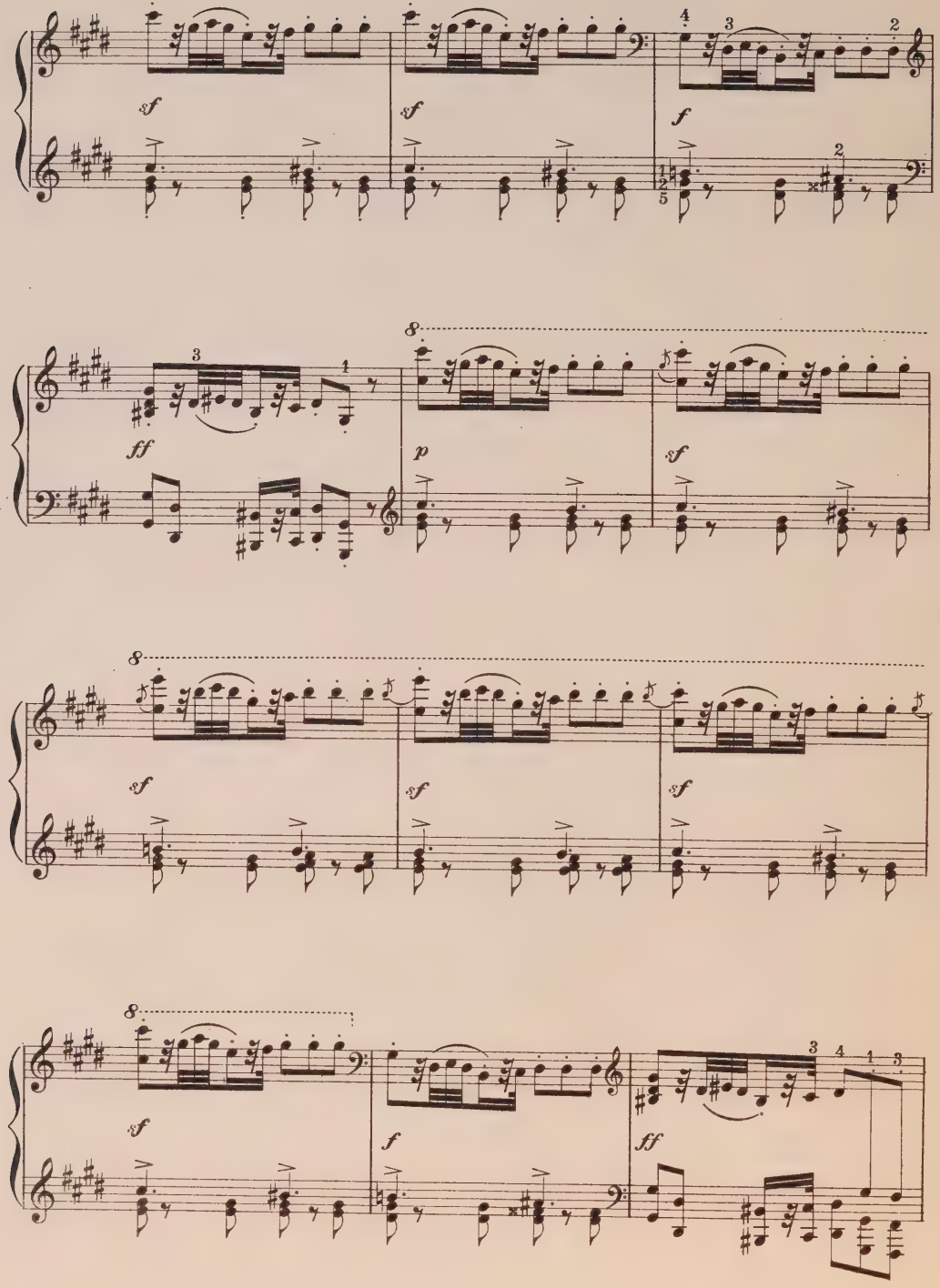
Bergers et Bergères.

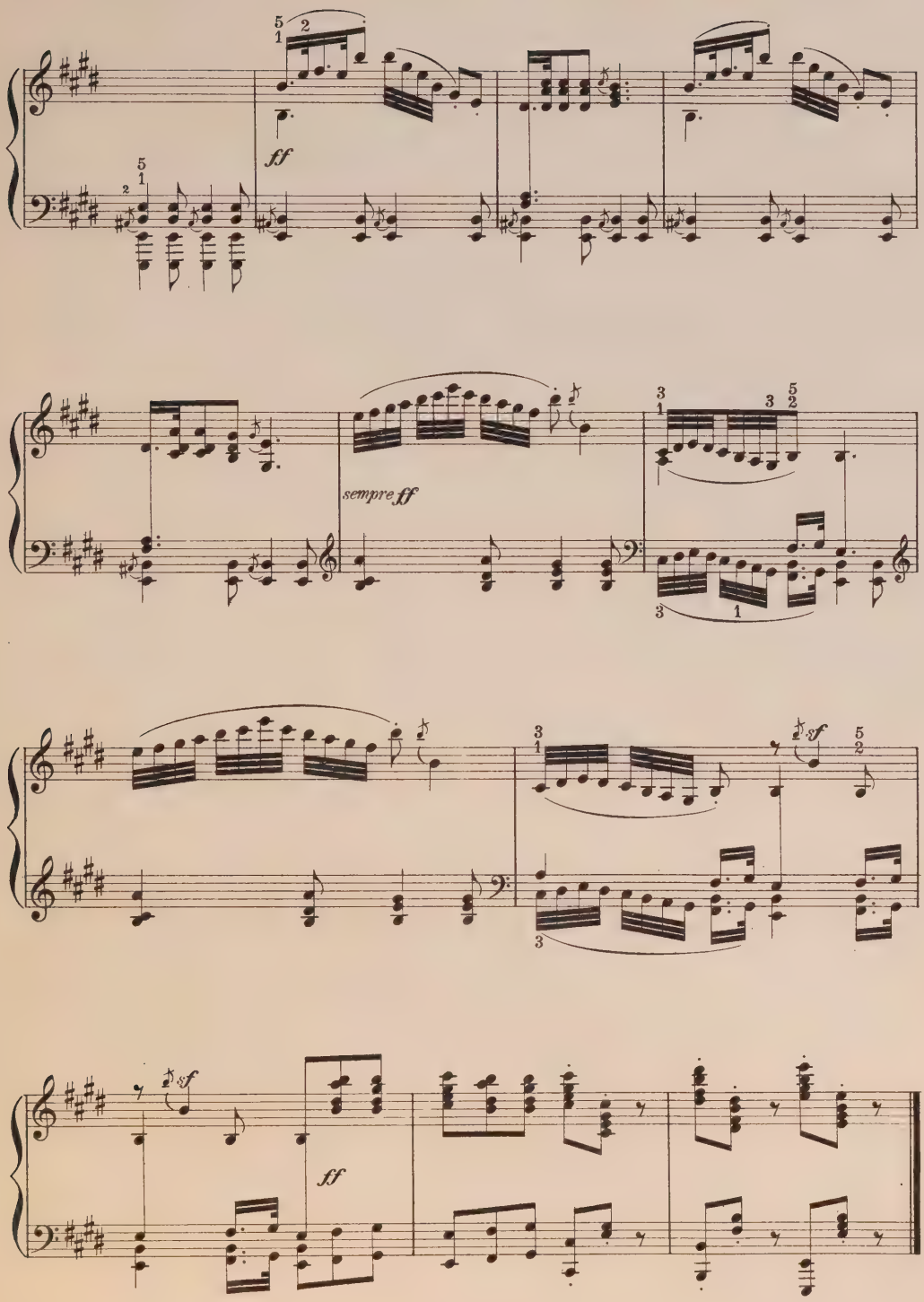
BENJAMIN GODARD,
Op. 55. № 6.




sf
cresc.
f
dim.
mf
p
sf
tr.
23


cresc.
sf
dim.
pp
sf senza Ped.
sf
sf

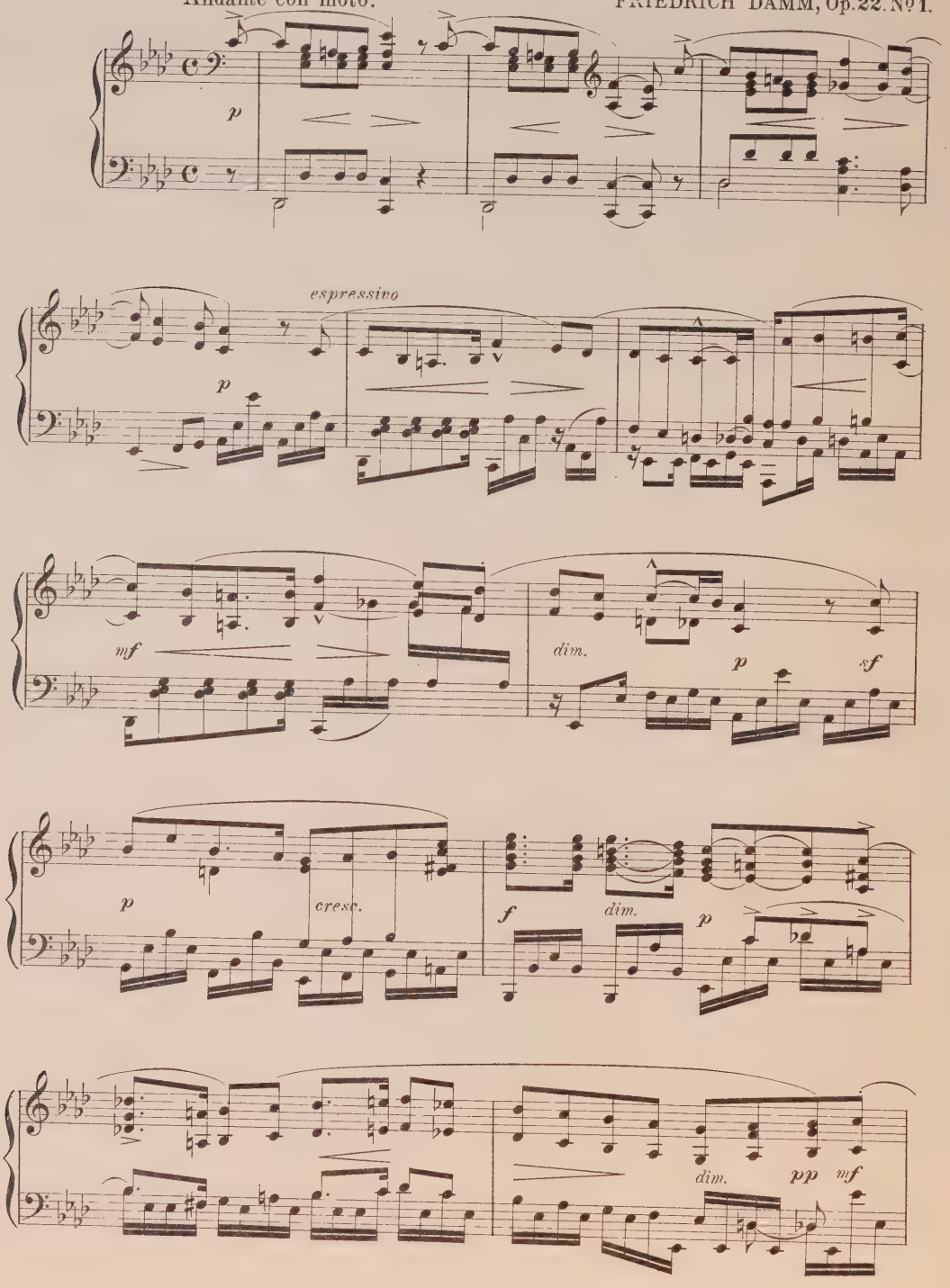

sf
sf
f
ff
p
sf
8

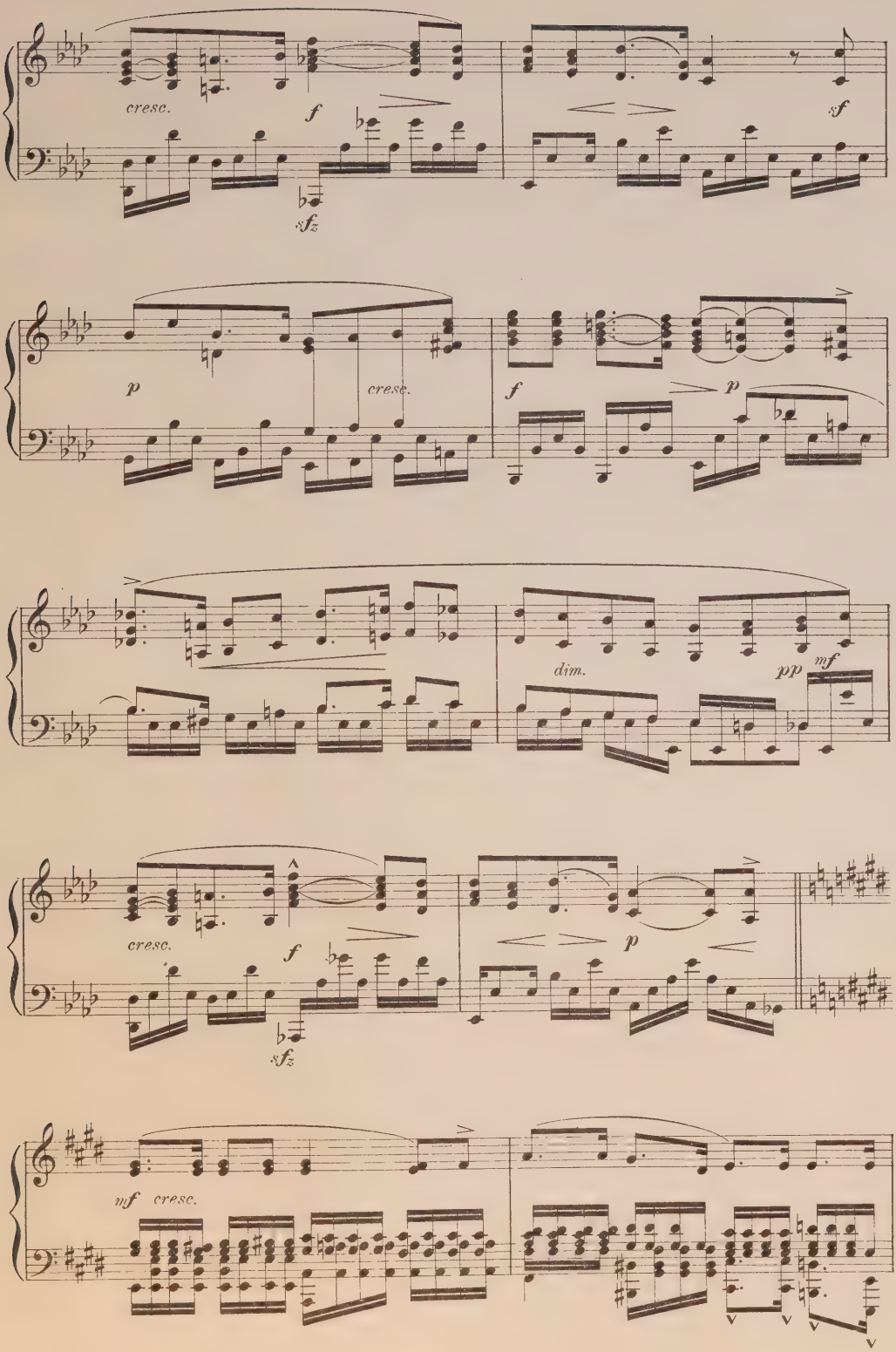

ff
sempre ff
sf
ff

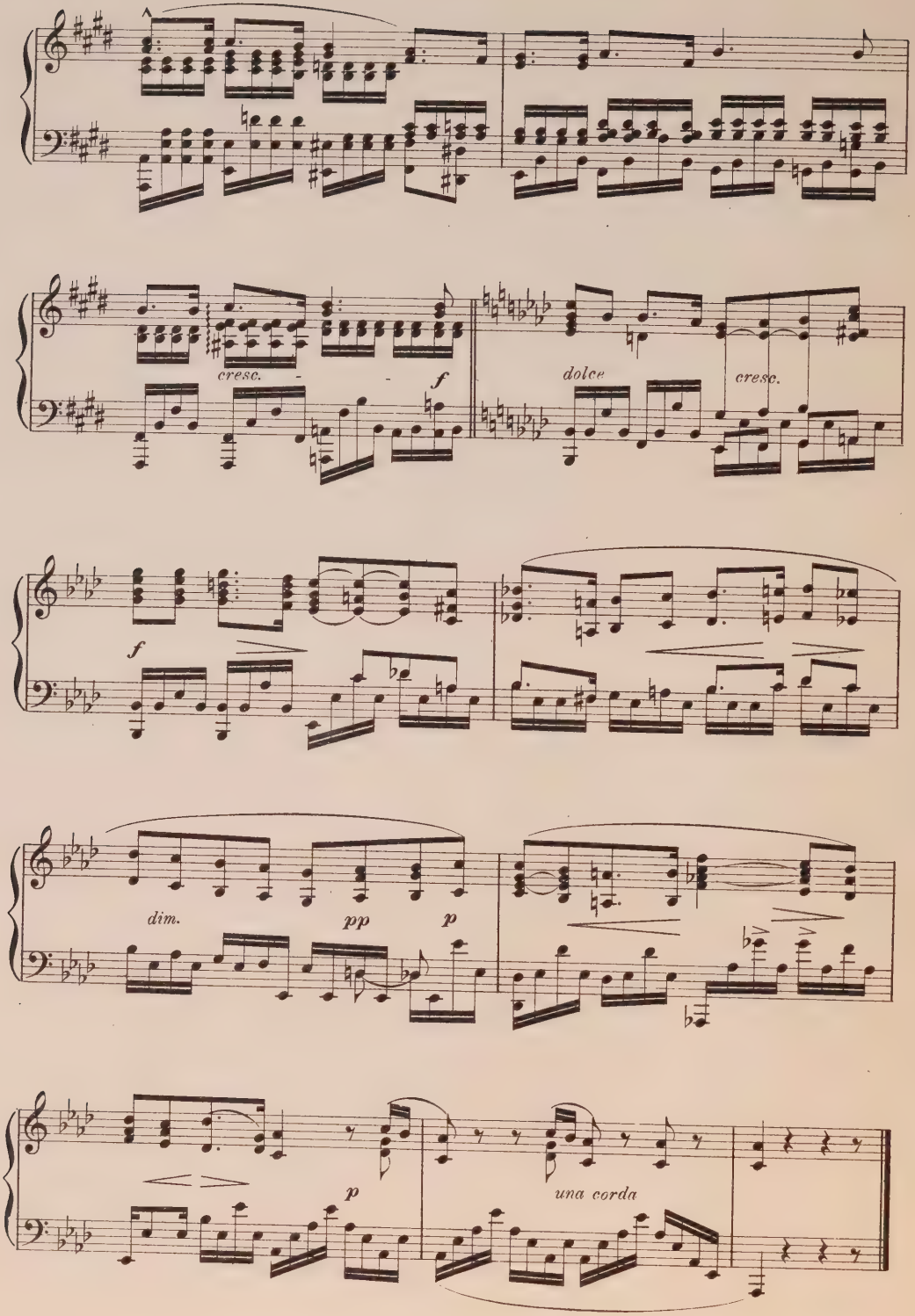
Mignon.

SONG WITHOUT WORDS.

Andante con moto. FRIEDRICH DAMM, Op. 22. № 1.




cresc.
f
sfz
sf
p
cresc.
f
p
dim.
pp
mf
cresc.
f
sfz
p
mf cresc.


cresc.
f
dolce
cresc.
f
dim.
pp
p
p
una corda

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M
20
H25
1910
v.8
c.1
MUSI

LIBRARY
APR.
22
1986
UNIVERSITY
OF TORONTO

786
K66
5Q105

LEGISLATIVE LIBRARY REGULATIONS

1. Books (other than 7-day books) are lent for a period not exceeding two weeks, with the option of renewal for an additional two weeks if no other application is fyled. All books are lent at the discretion of the Librarian and are subject to recall at any time.

2. The borrower assumes full responsibility for the value of the same in case of loss or injury.

3. Not more than two books may be borrowed at one time

136168 4122 OFFICE SPECIALTY